JOHN W. SCHAUM
PIANO COURSE
C - THE PURPLE BOOK

Leading to Mastery of the Instrument

Belwin
Excellence in Music Education

JOHN W. SCHAUM
PIANO COURSE
C - THE PURPLE BOOK

Leading to Mastery of the Instrument

ITS OBJECTS

1. TO TEACH PIANO in the most natural and enjoyable way.
2. TO PRESENT technical information accurately and progressively.
3. NOT TO DEFINE the scope of Grade I – or Grade II – or any other grades.
4. NOT TO CONFINE the intellectual range of the pupil within the first year or any other period of time.
5. BUT TO OFFER a gradual and progressive pedagogic continuity through a series of books named Pre-A – A – B – C – D – etc.
6. TO LEAD with the assistance of the teacher to eventual mastery of the instrument.

Please particularly note that the division of the books is not based on a definite interpretation or separation of the various grades. Neither did Mr. Schaum attempt to define how much the mind of a pupil is capable of absorbing within a certain period of time.

Progressive Succession of the JOHN W. SCHAUM PIANO COURSE

Pre-A – For the Earliest Beginner
A – The RED Book – Grade 1*
B – The BLUE Book – Grade $1^{1}/_{2}$
C – The PURPLE Book – Grade 2
D – The ORANGE Book – Grade $2^{1}/_{2}$
E – The VIOLET Book – Grade 3
F – The BROWN Book – Grade 4
G – The AMBER Book – Grade 5
H – The GREY Book – Grade 6

*Grades are listed to serve as an approximate guide to the teacher

This revision: Wesley Schaum

Text illustrations: Jeannette Aquino

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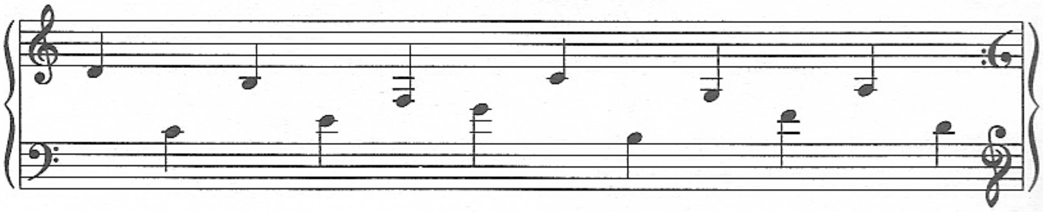
SIGHT READING DRILLS

These drills should be done for 1 to 4 minutes of every lesson, until this book is finished. Consistent use of these drills will help your student to become a good note reader. Parents should be encouraged to practice these drills daily with their child. This will help reinforce note recognition between lessons.

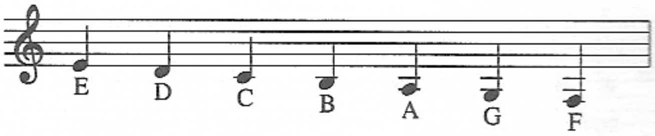
SCHAUM MASTER DRILL CARD No. 1
(The Inner Leger Notes)



(May be turned upside down for variety and additional drill)

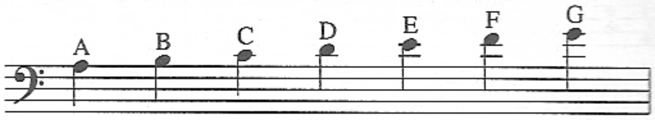
FIRST DRILL — Playing *Lower* Treble Leger Notes (use Master Drill Card No. 1)

As the teacher points to the lower treble notes,
the student names and plays them on the piano.



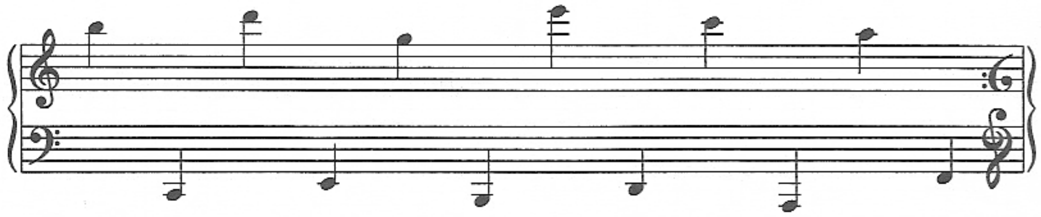
SECOND DRILL — Playing *Upper* Bass Leger Notes (use Master Drill Card No. 1)

As the teacher points to the upper bass notes,
the student names and plays them on the piano.



THIRD DRILL — Playing All Inner Leger Notes (use Master Drill Card No. 1)
As the teacher points to the inner leger notes, the student names and plays them on the piano.

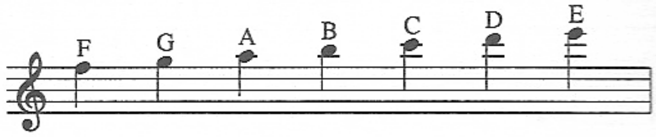
SCHAUM MASTER DRILL CARD No. 2
(The Outer Leger Notes)



(May be turned upside down for variety and additional drill)

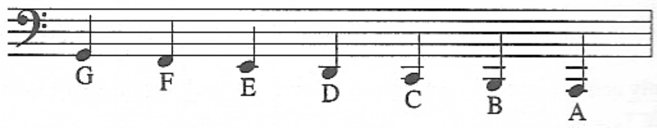
FOURTH DRILL — Playing *Upper* Treble Leger Notes (use Master Drill Card No. 2)

As the teacher points to the upper treble notes,
the student names and plays them on the piano.



FIFTH DRILL — Playing *Lower* Bass Leger Notes (use Master Drill Card No. 2)

As the teacher points to the lower bass notes,
the student names and plays them on the piano.

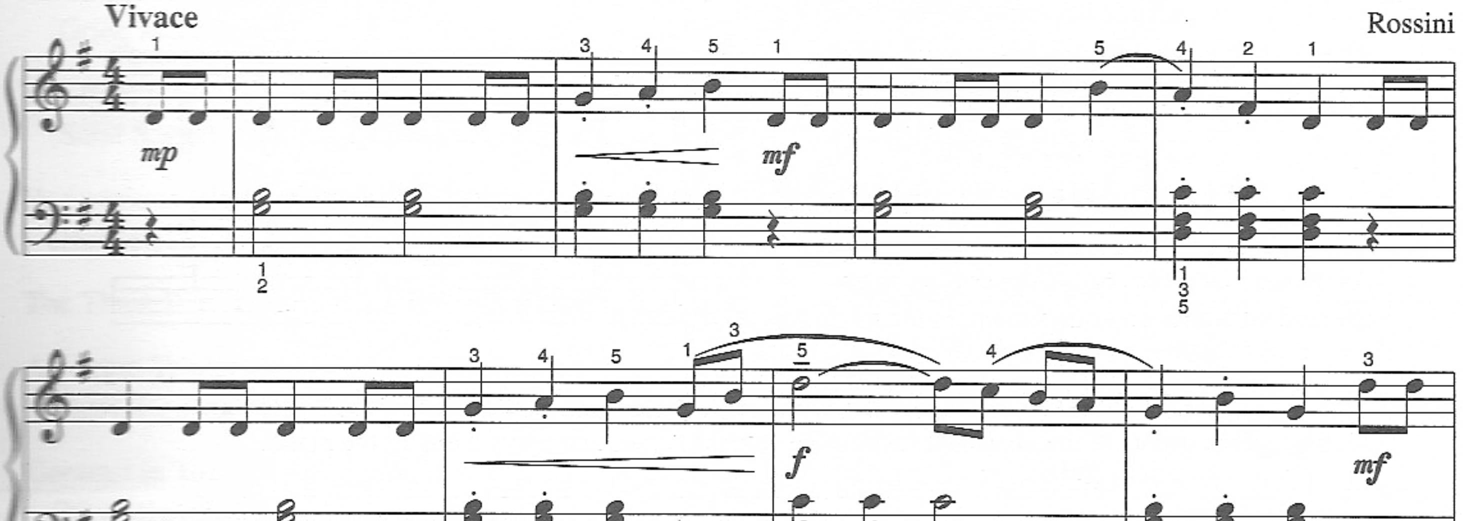


SIXTH DRILL — Playing All Outer Leger Notes (use Master Drill Card No. 2)
As the teacher points to the outer leger notes, the student names and plays them on the piano.

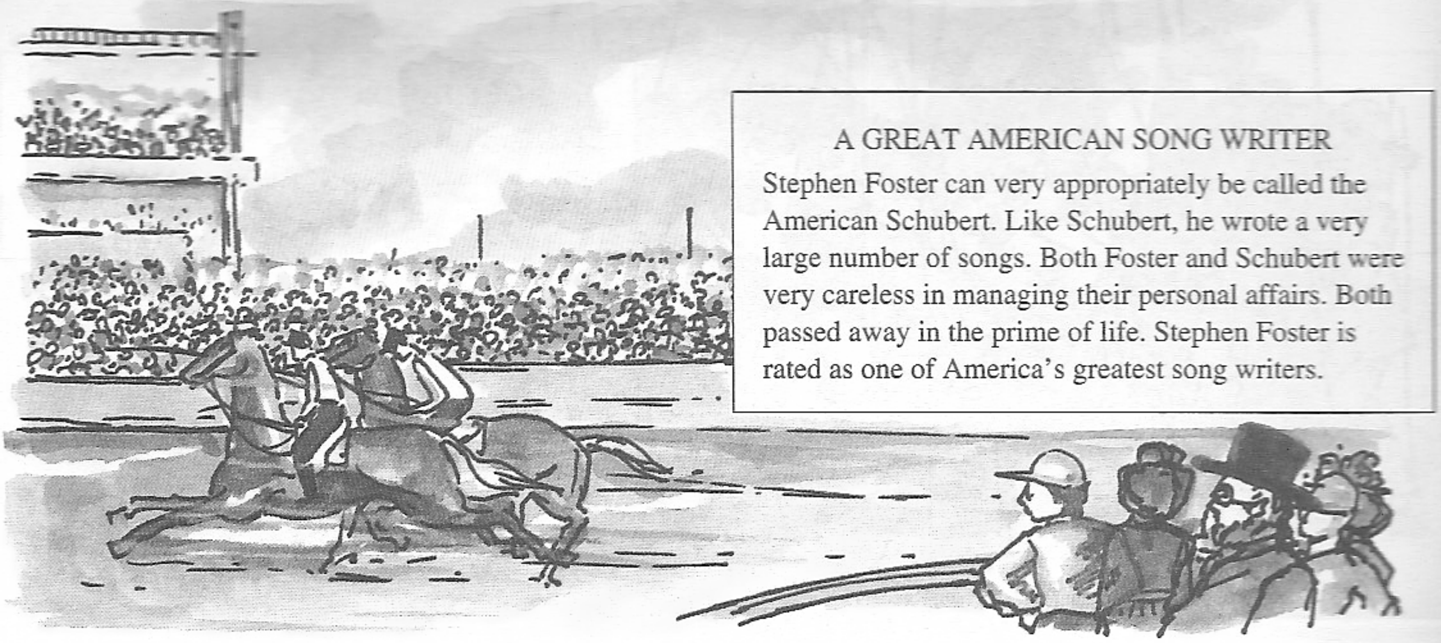
THEME SONGS

Movies, TV and radio programs use excerpts from famous classical compositions as background music and theme songs. The piece on this page is from the "William Tell" overture by Rossini.

1. COME ON, RANGERS



For a lively action piece we recommend "Circus Theme!" arranged by John W. Schaum (PA02285), a playable version of "Entry of the Gladiators" by Fucik.

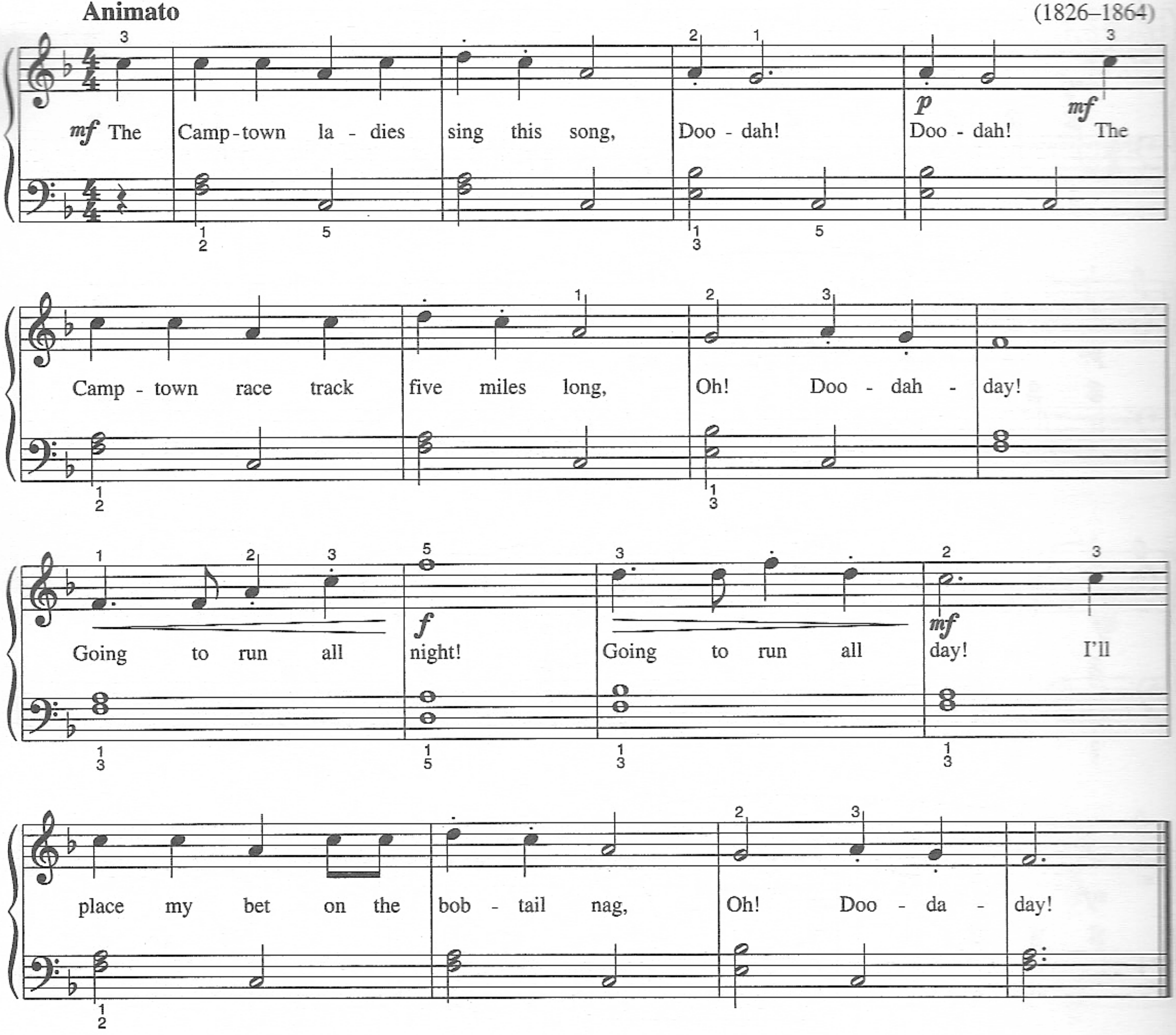


A GREAT AMERICAN SONG WRITER

Stephen Foster can very appropriately be called the American Schubert. Like Schubert, he wrote a very large number of songs. Both Foster and Schubert were very careless in managing their personal affairs. Both passed away in the prime of life. Stephen Foster is rated as one of America's greatest song writers.

2. CAMPTOWN RACES

Stephen Foster
(1826–1864)


Animato
mf The Camp-town la - dies sing this song, Doo - dah! p Doo - dah! mf The
Camp - town race track five miles long, Oh! Doo - dah - day!
Going to run all f night! Going to run all mf day! I'll
place my bet on the bob - tail nag, Oh! Doo - da - day!

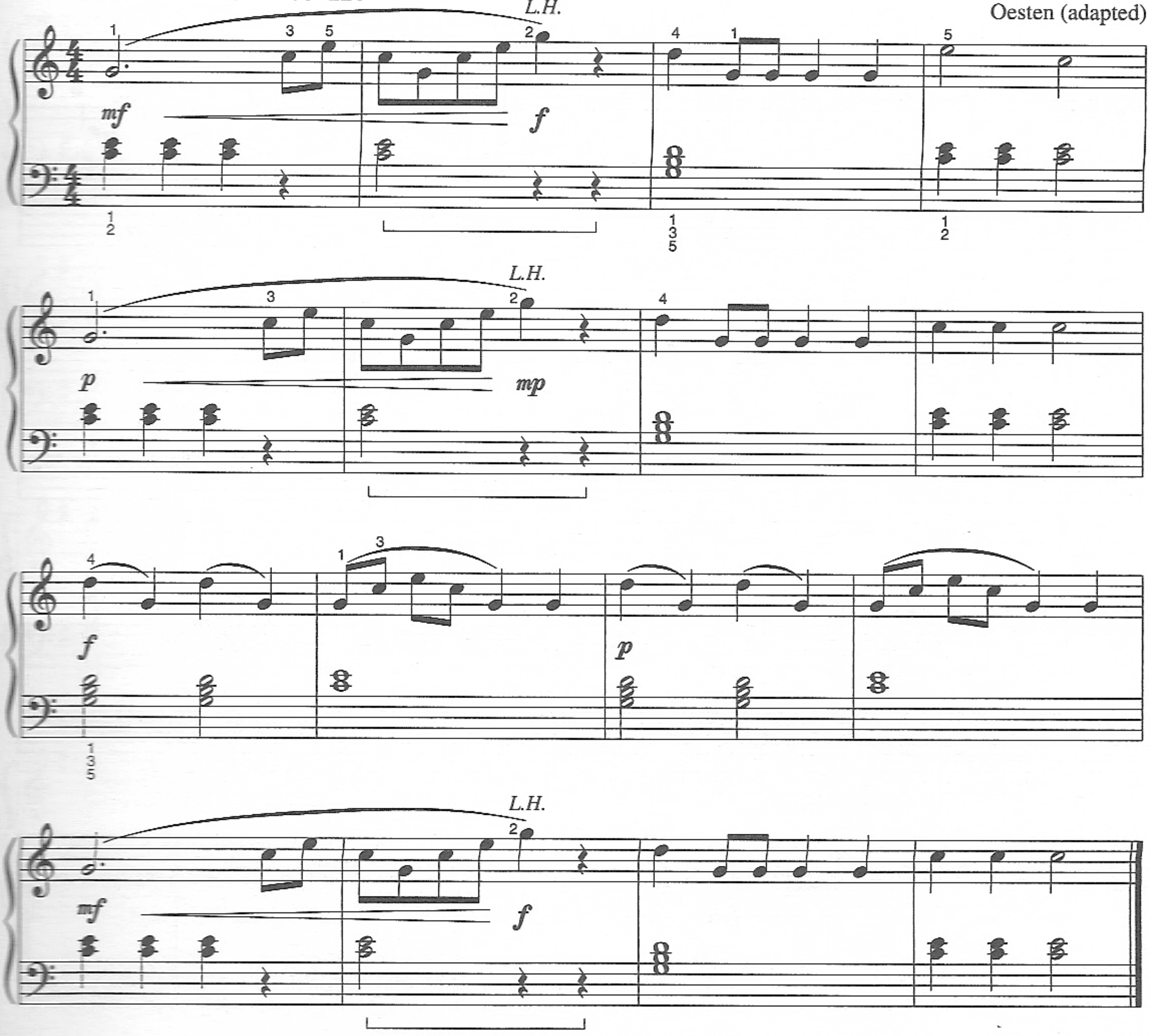
GET THE DICTIONARY HABIT

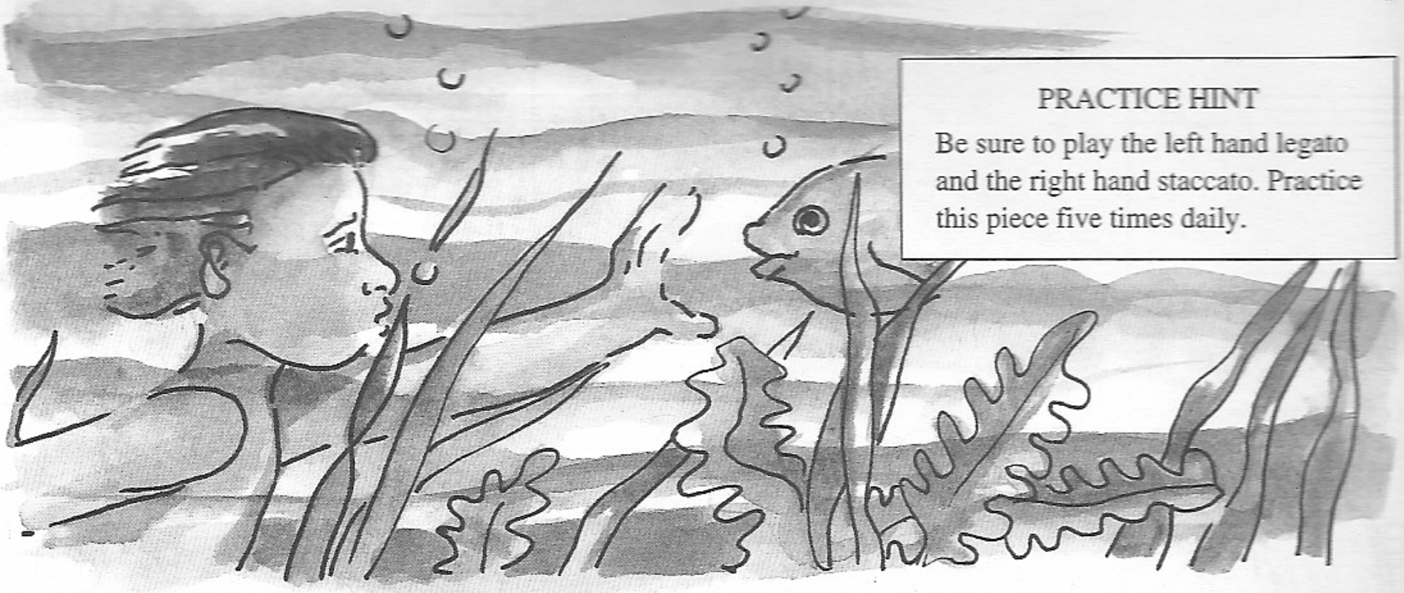
Look up all new musical words and terms in the music dictionary on page 48. Write down their meanings on your music.

3. PUPPETS ON PARADE

Marcato M.M. 𝅗𝅥 = 108–120

Oesten (adapted)



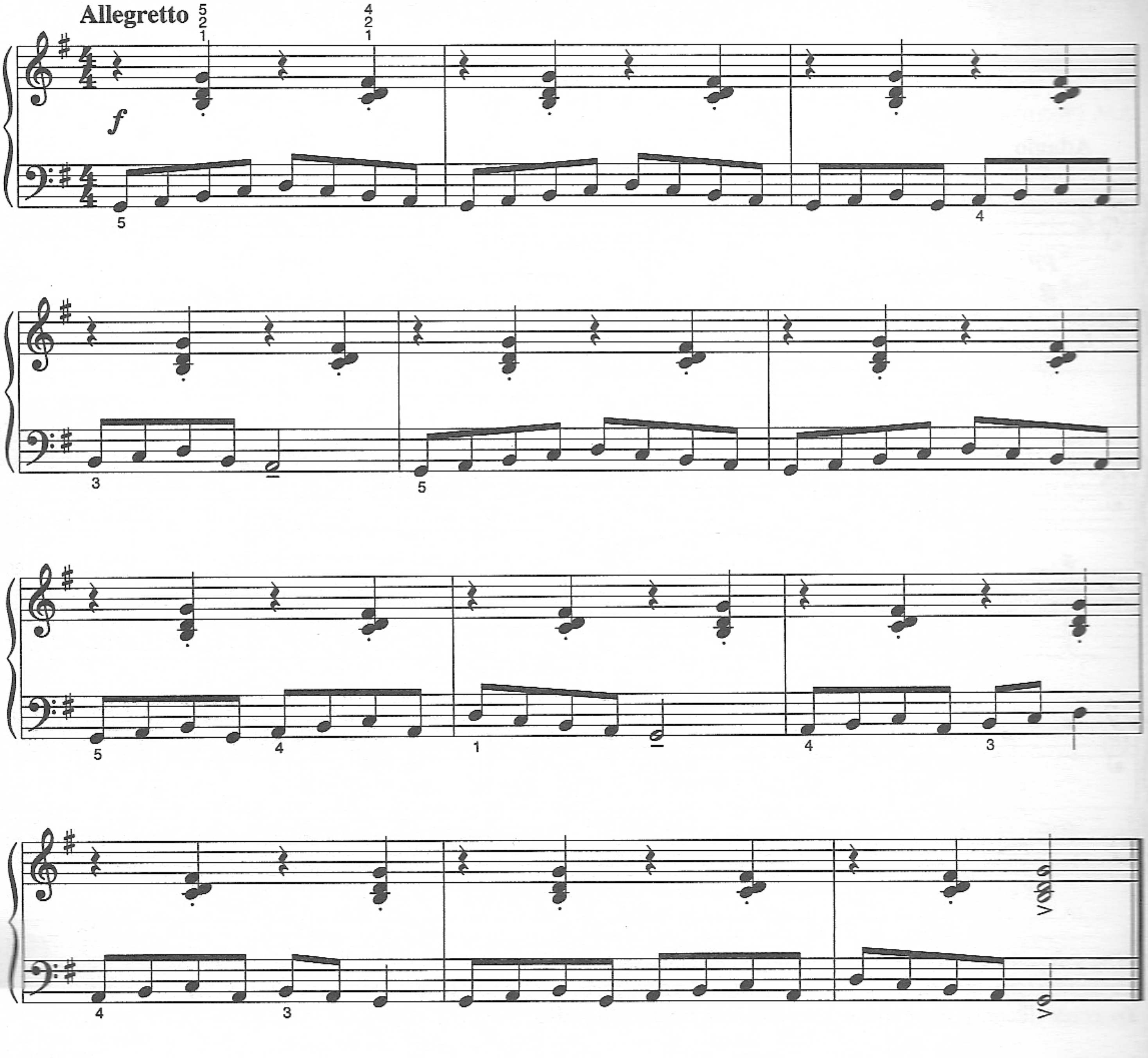


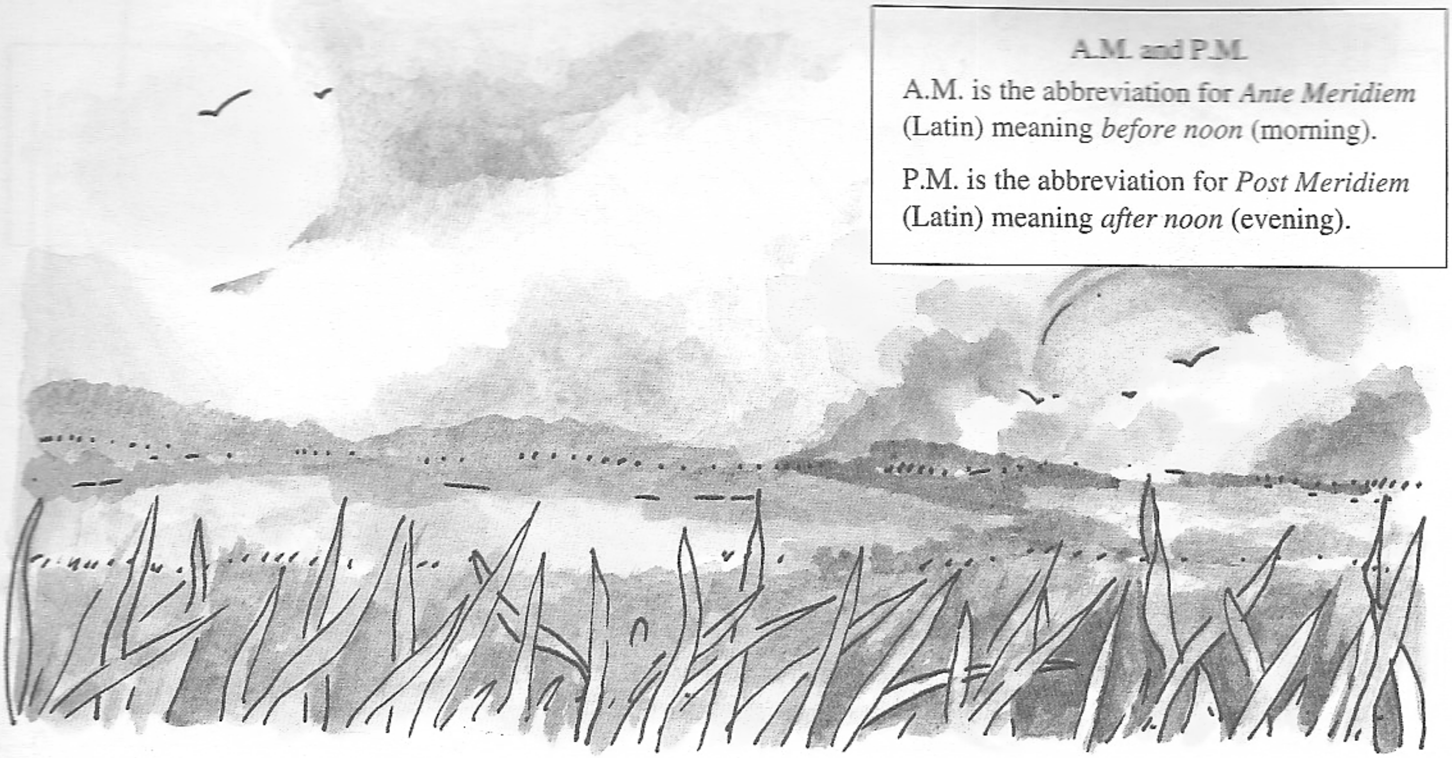
PRACTICE HINT

Be sure to play the left hand legato and the right hand staccato. Practice this piece five times daily.

4. SWIMMING UNDER WATER

(For Left Hand Development)


Allegretto
5 2 1
4 2 1
f
5
4
3
5
5
4
1
4
3
4
3



A.M. and P.M.

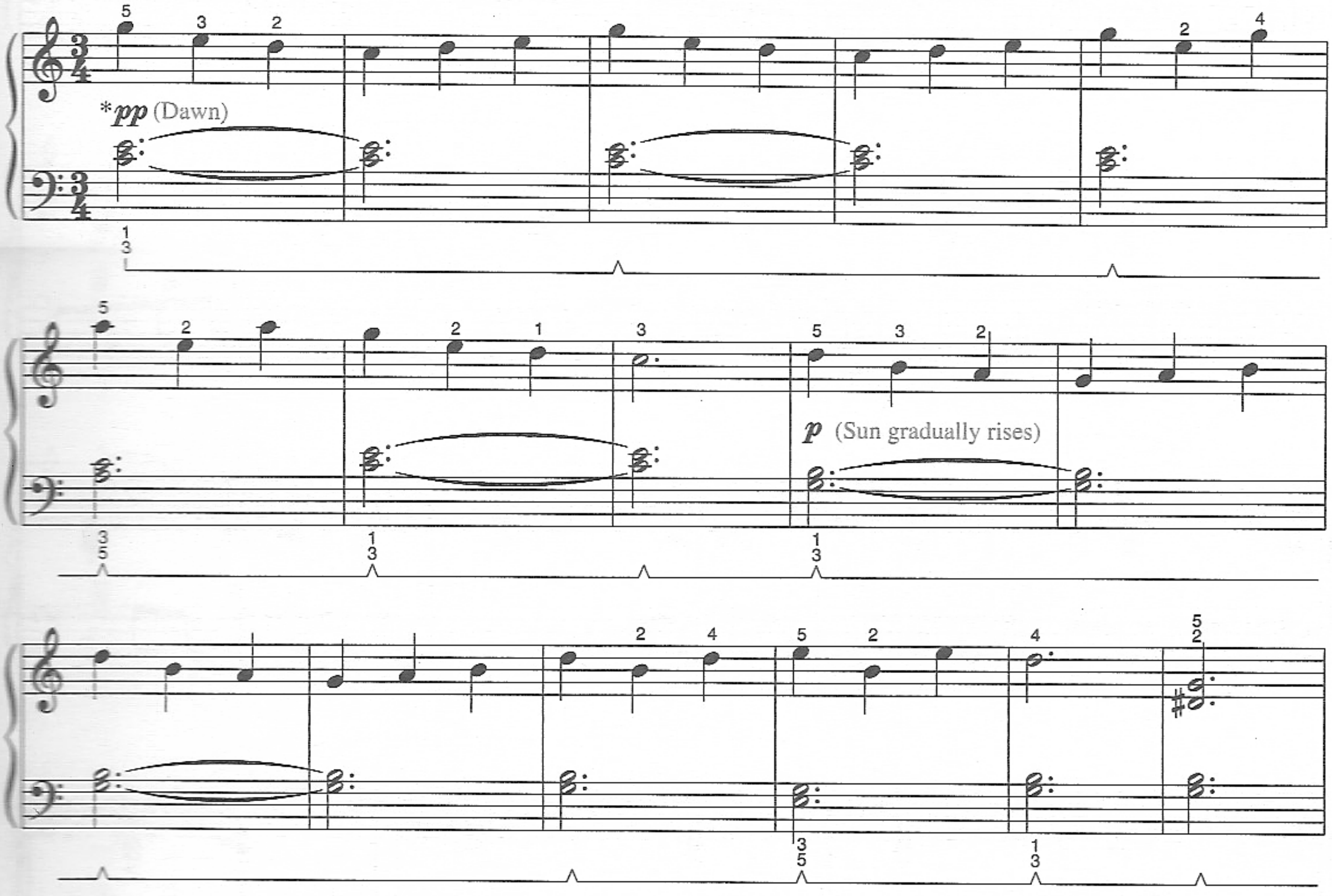
A.M. is the abbreviation for *Ante Meridiem* (Latin) meaning *before noon* (morning).

P.M. is the abbreviation for *Post Meridiem* (Latin) meaning *after noon* (evening).

5. A.M. and P.M.

A.M. ("Morning" by Grieg)

Adagio



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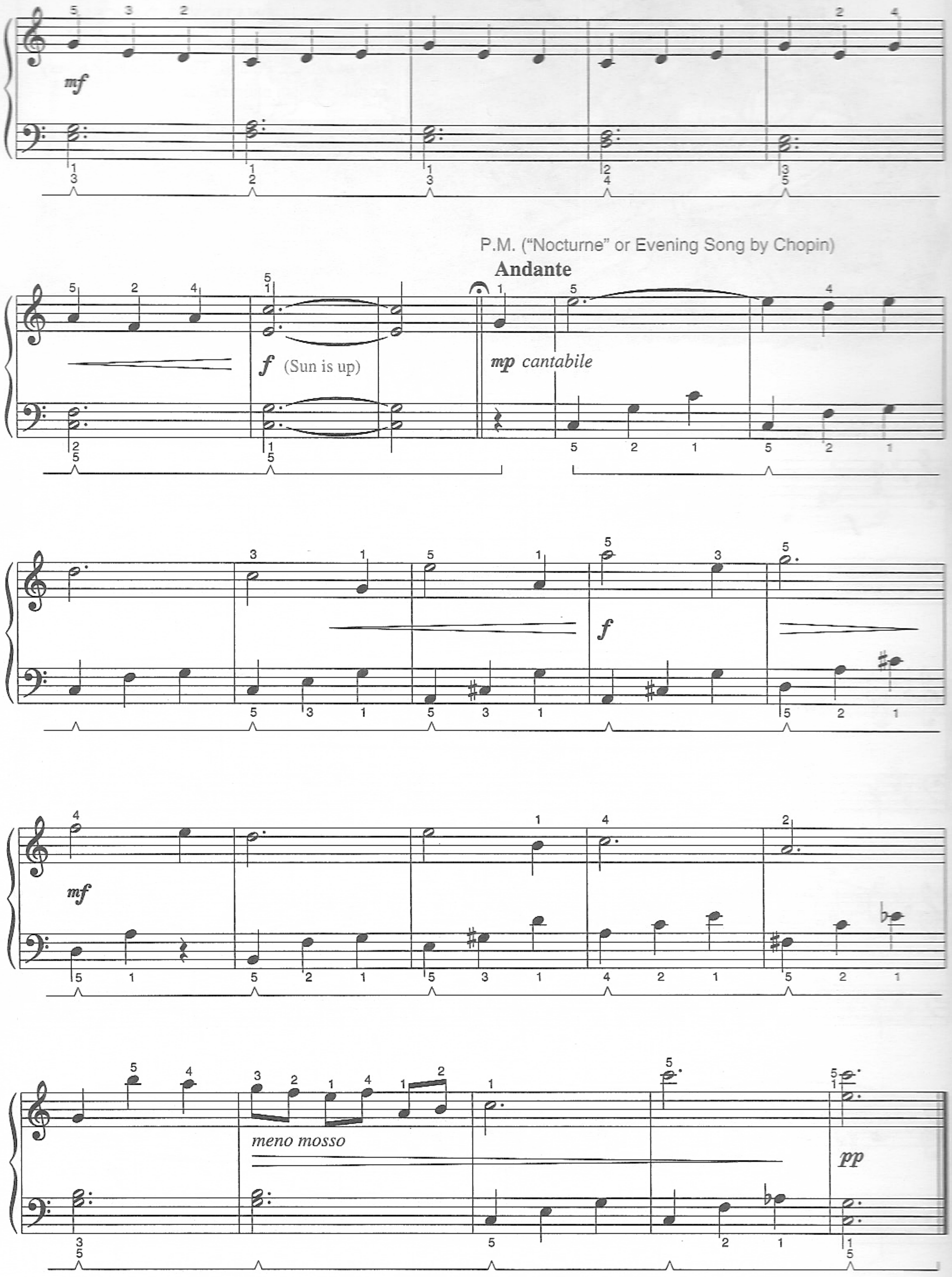
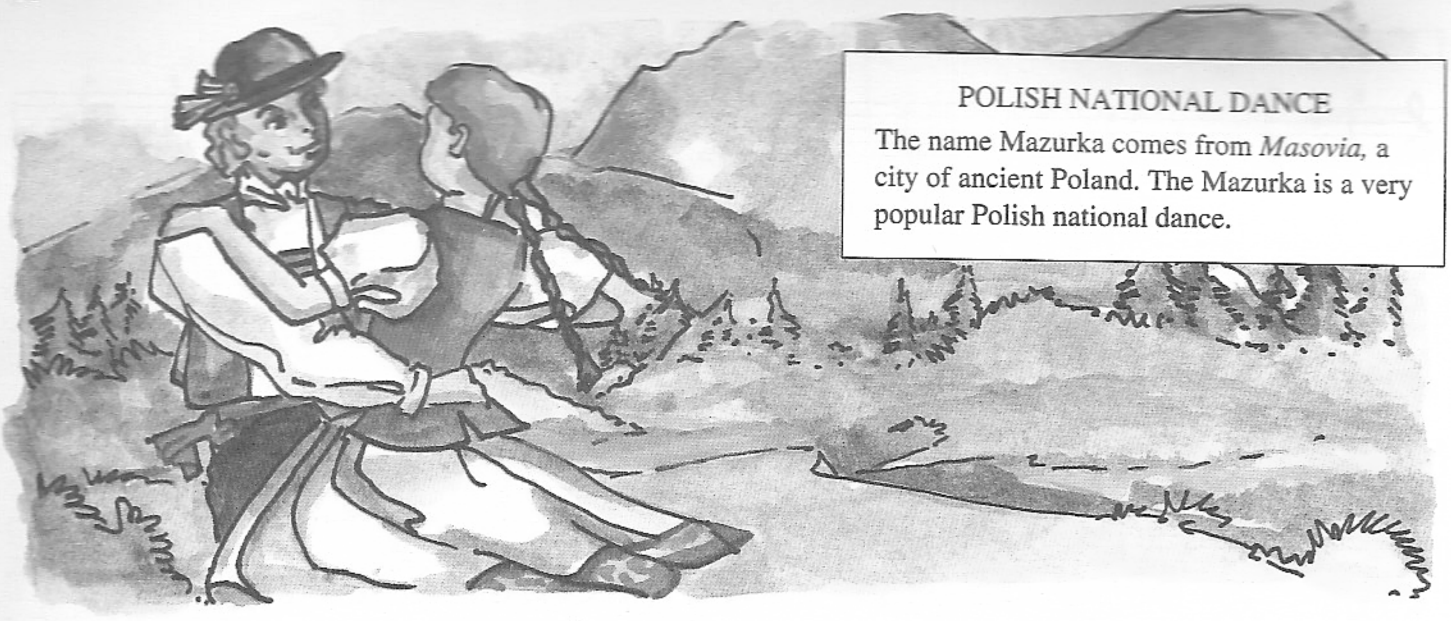
*The soft pedal could be introduced here. Hold down the soft pedal (the pedal on the left) with the left foot, during the pianissimo (*pp*) section. The term *una corda* (literally, *one string*) is usually used to indicate use of the soft pedal. *Tre corde* (literally, *three strings*) means to release the soft pedal.


mf
P.M. ("Nocturne" or Evening Song by Chopin)
Andante
f (Sun is up)
mp cantabile
f
mf
meno mosso
pp



POLISH NATIONAL DANCE

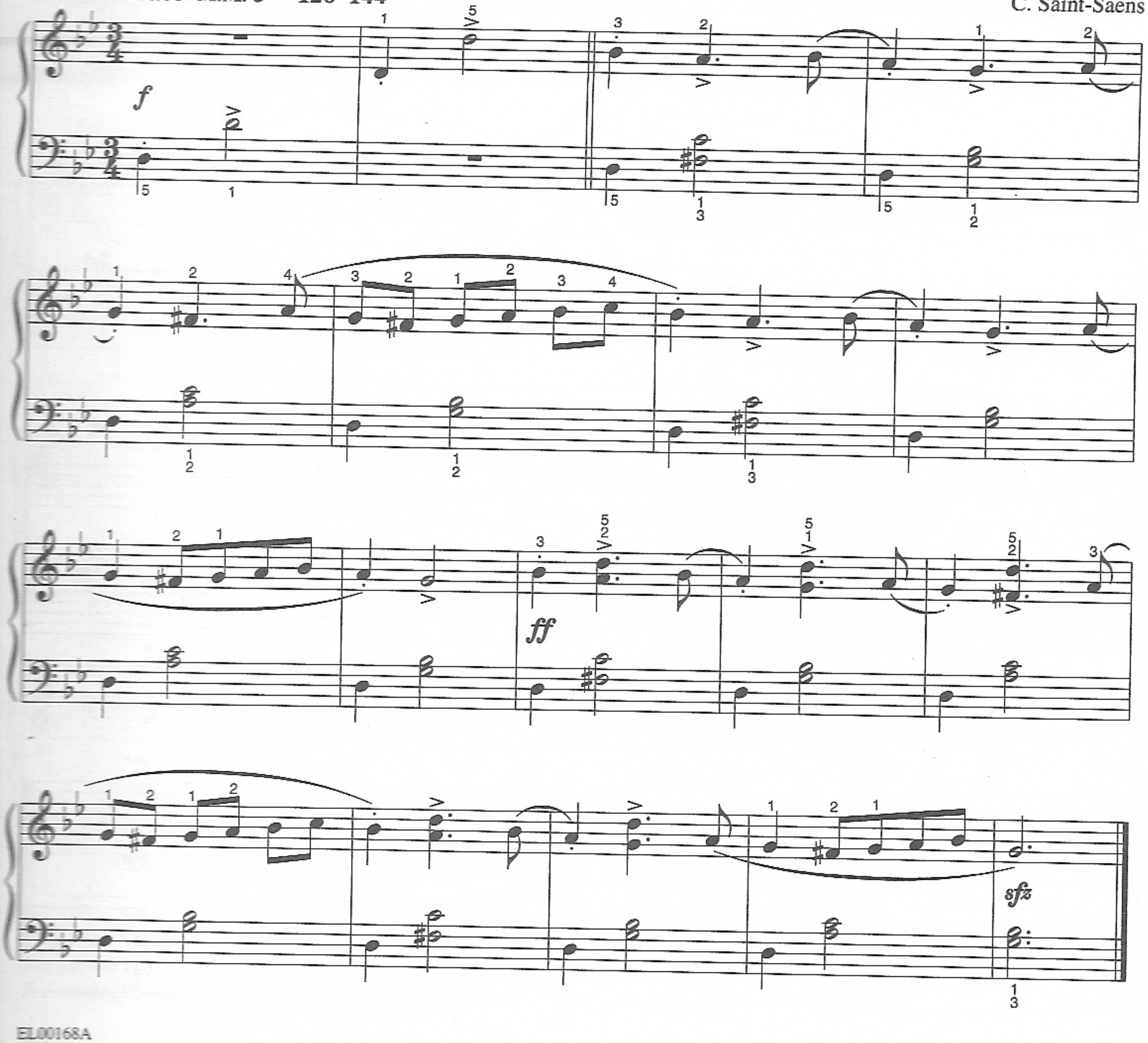
The name Mazurka comes from *Masovia,* a city of ancient Poland. The Mazurka is a very popular Polish national dance.

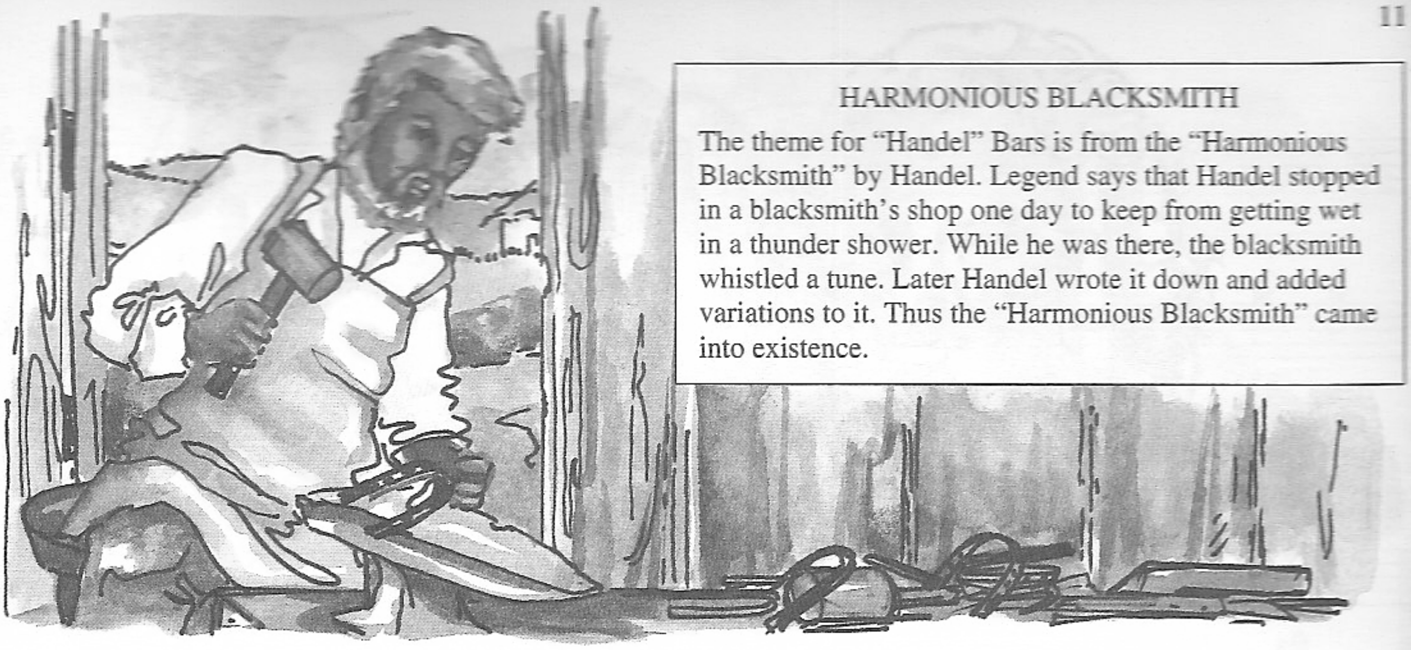
6. MAZURKA

(Polish Dance)

Vivace M.M. ♩ = 126–144

C. Saint-Saens





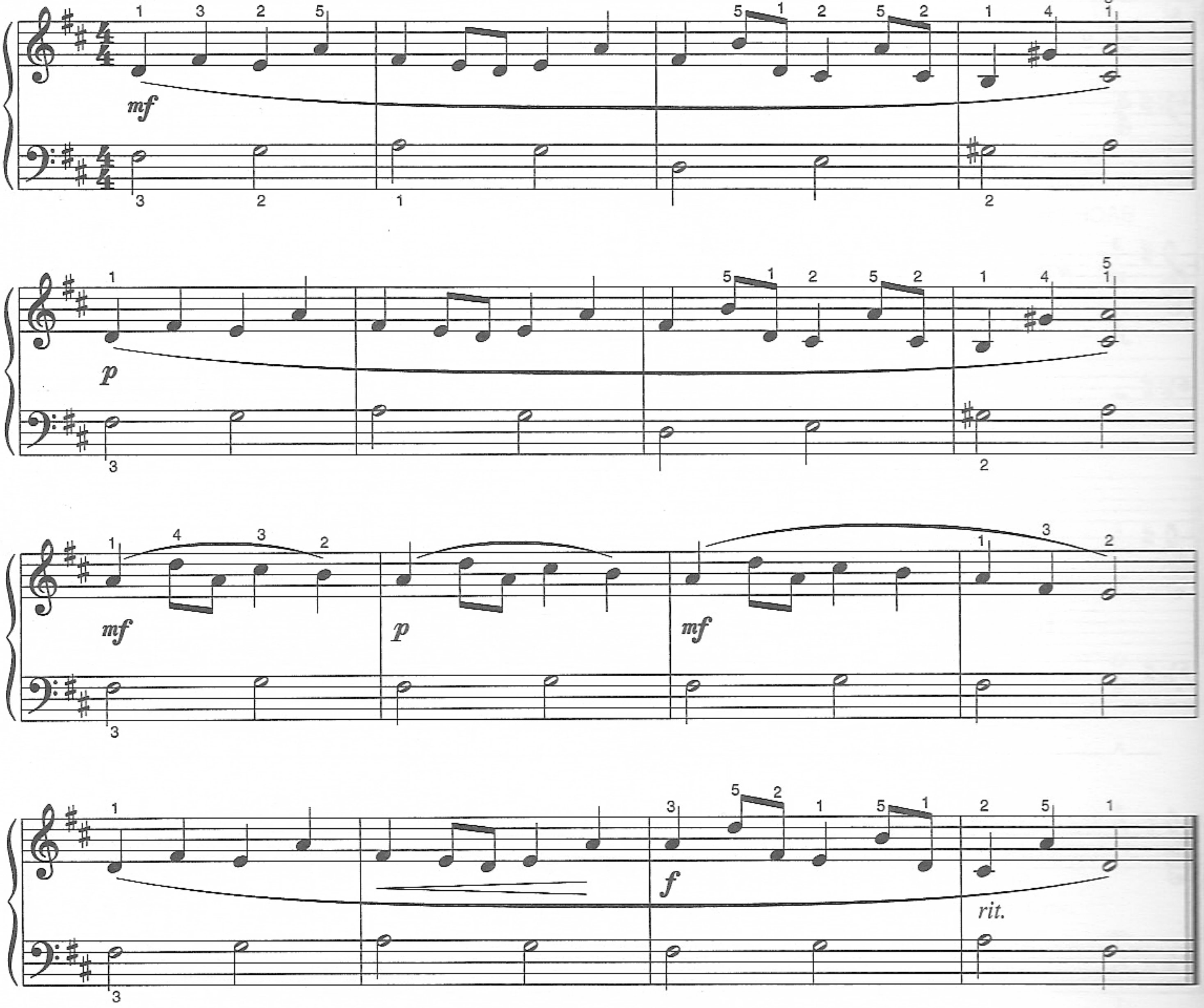
HARMONIOUS BLACKSMITH

The theme for "Handel" Bars is from the "Harmonious Blacksmith" by Handel. Legend says that Handel stopped in a blacksmith's shop one day to keep from getting wet in a thunder shower. While he was there, the blacksmith whistled a tune. Later Handel wrote it down and added variations to it. Thus the "Harmonious Blacksmith" came into existence.

7. "HANDEL" BARS

G. F. Handel

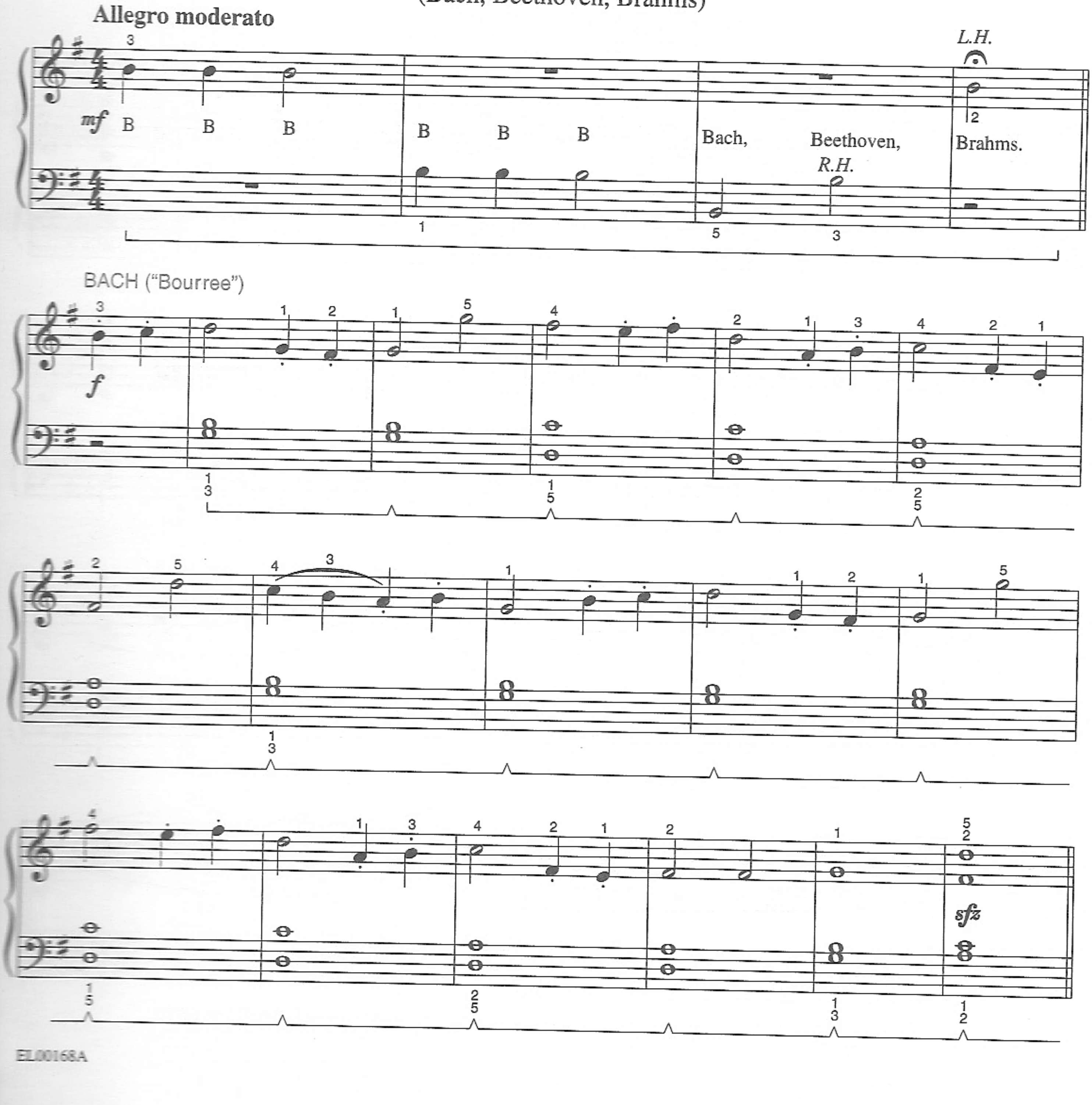
Giocoso M.M. ♩ = 96–112



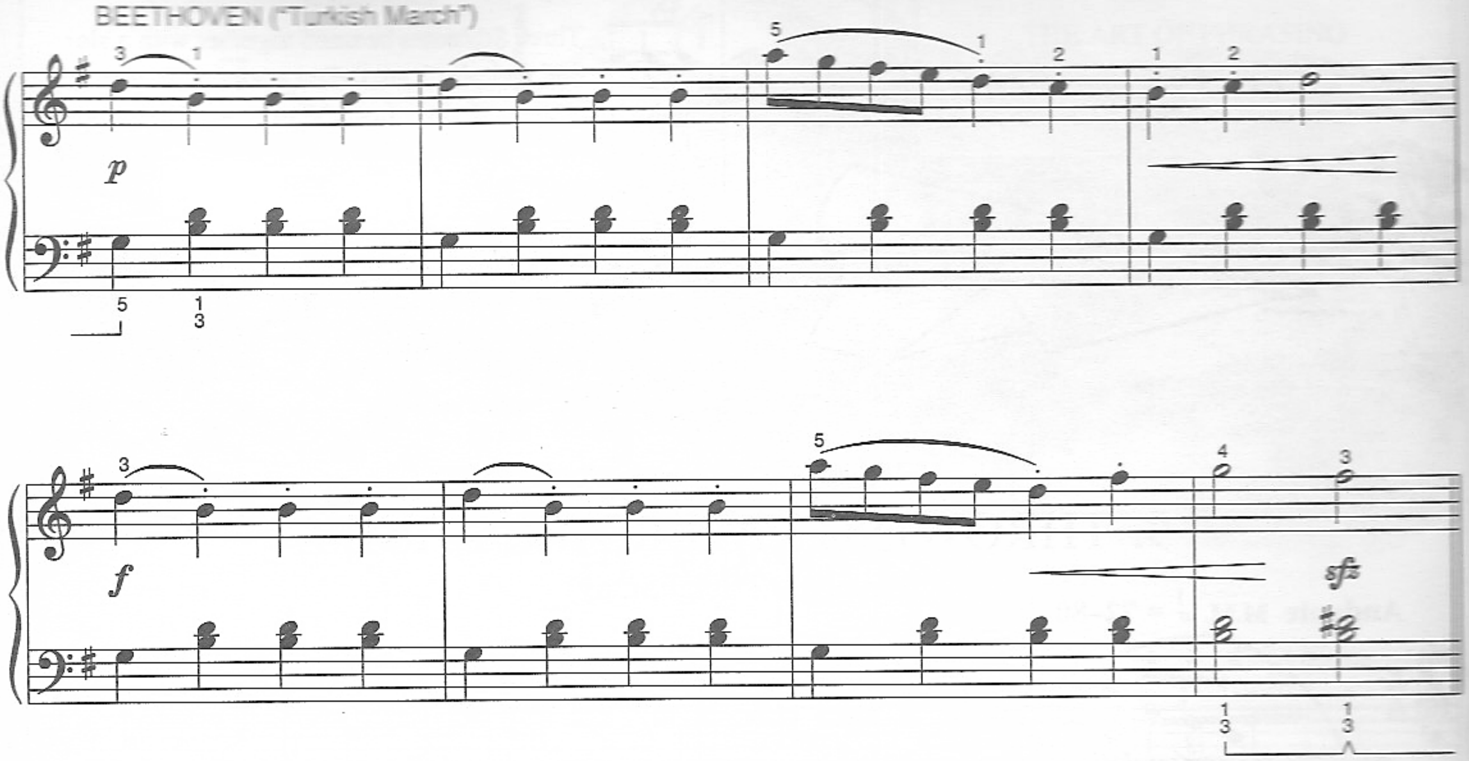
HAYDN GO-SEEK (PA00526) arranged by John W. Schaum is a charming 3-page version of Haydn's KINDER CONCERTO.

8. THE THREE B'S

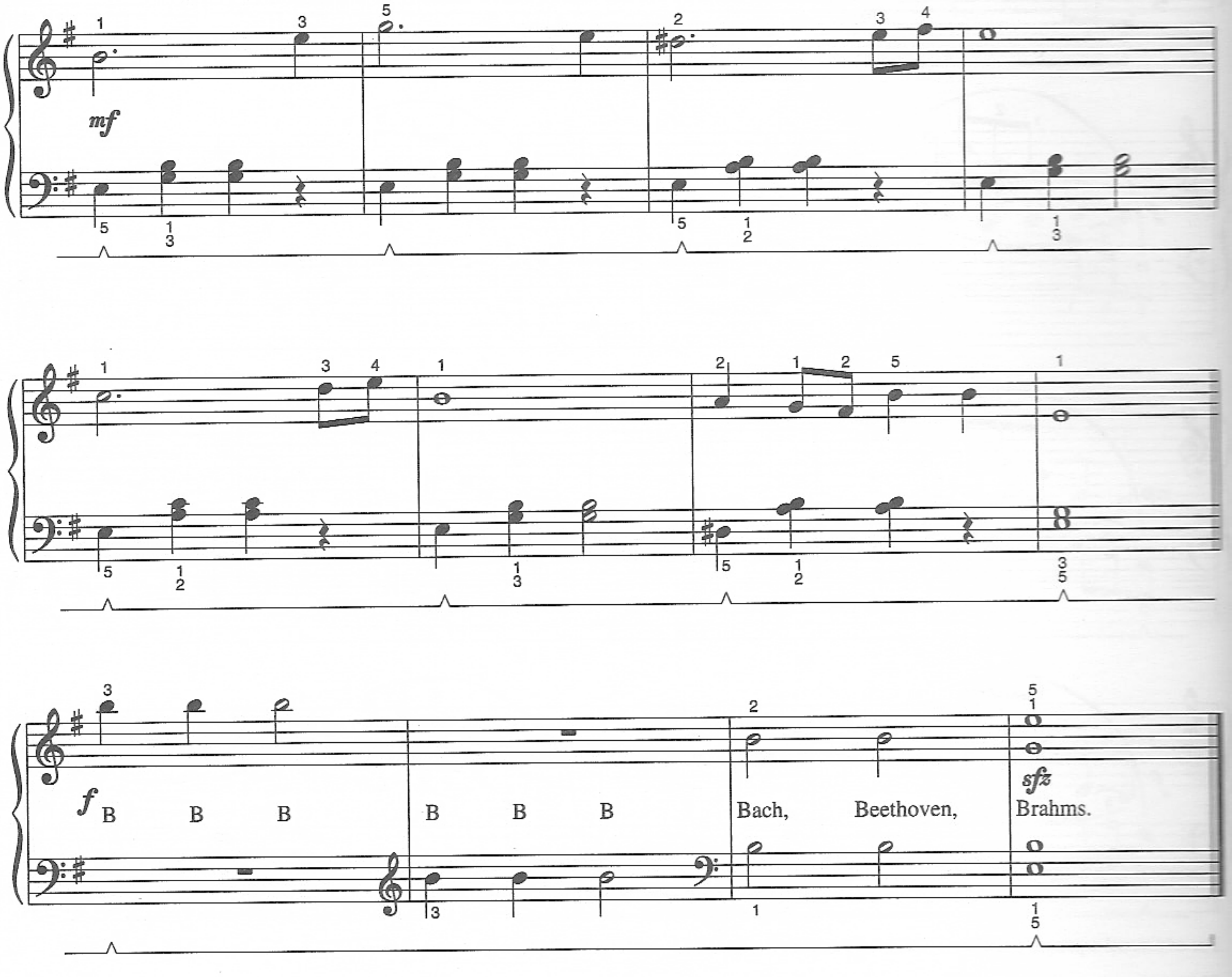
(Bach, Beethoven, Brahms)

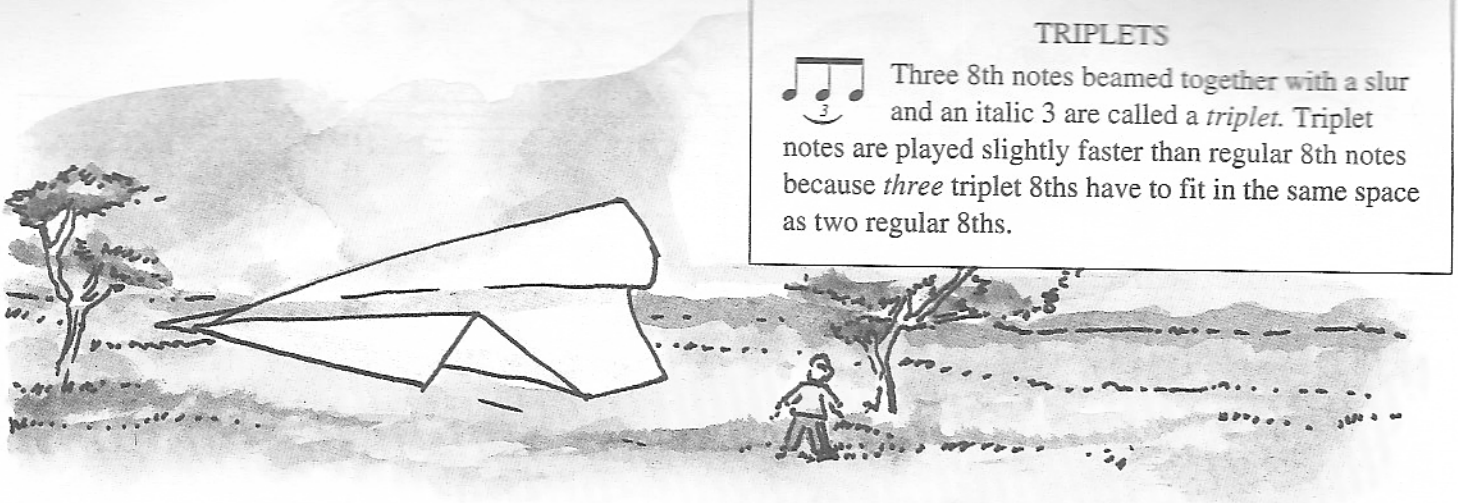

Allegro moderato
mf
B B B
B B B
Bach, Beethoven, Brahms.
L.H.
R.H.
BACH ("Bourree")
f
sfz

BEETHOVEN ("Turkish March")



BRAHMS ("Hungarian Dance")


mf
f
sfz
B B B
B B B
Bach, Beethoven, Brahms.



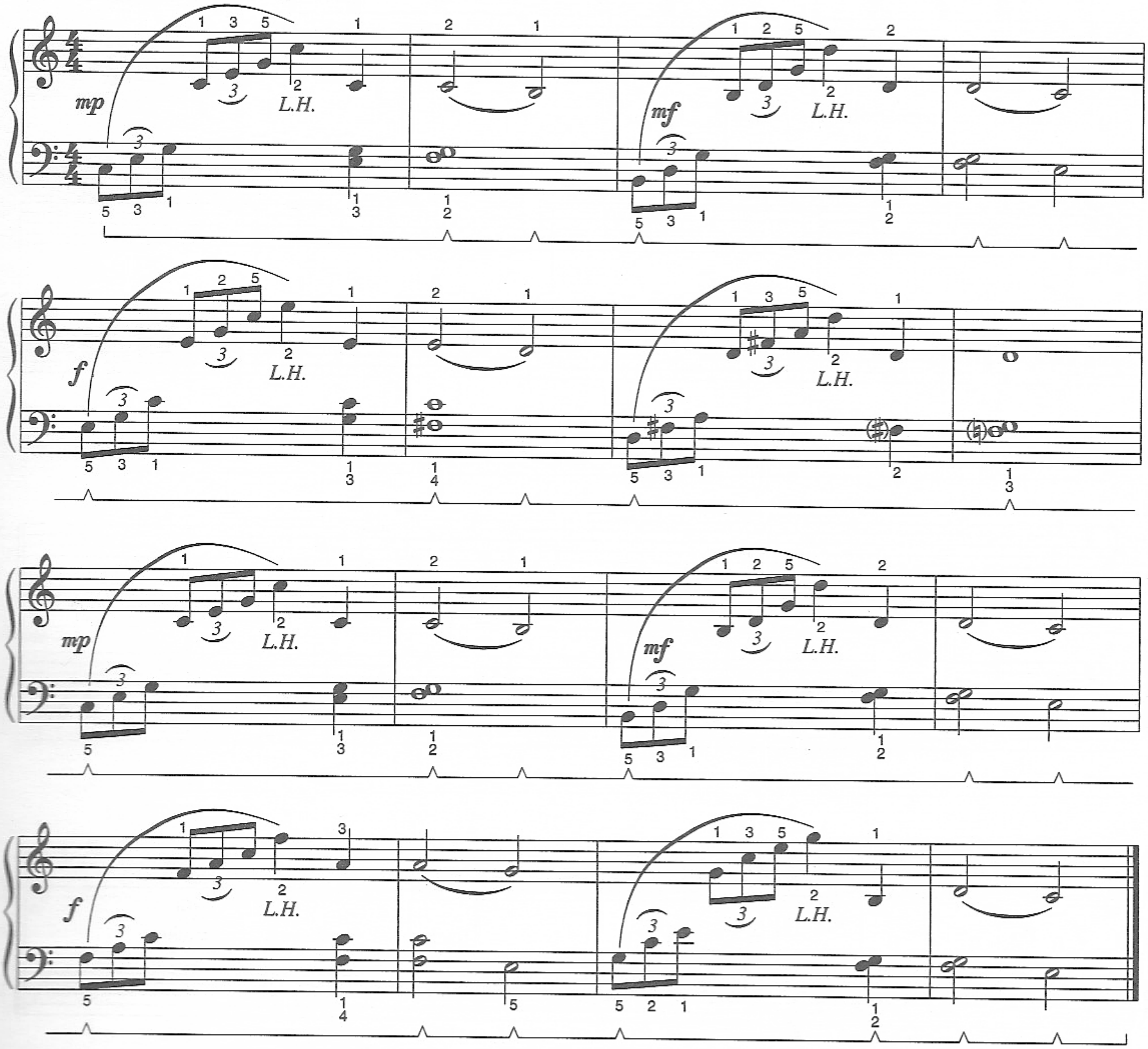
TRIPLETS

Three 8th notes beamed together with a slur and an italic 3 are called a *triplet.* Triplet notes are played slightly faster than regular 8th notes because *three* triplet 8ths have to fit in the same space as two regular 8ths.

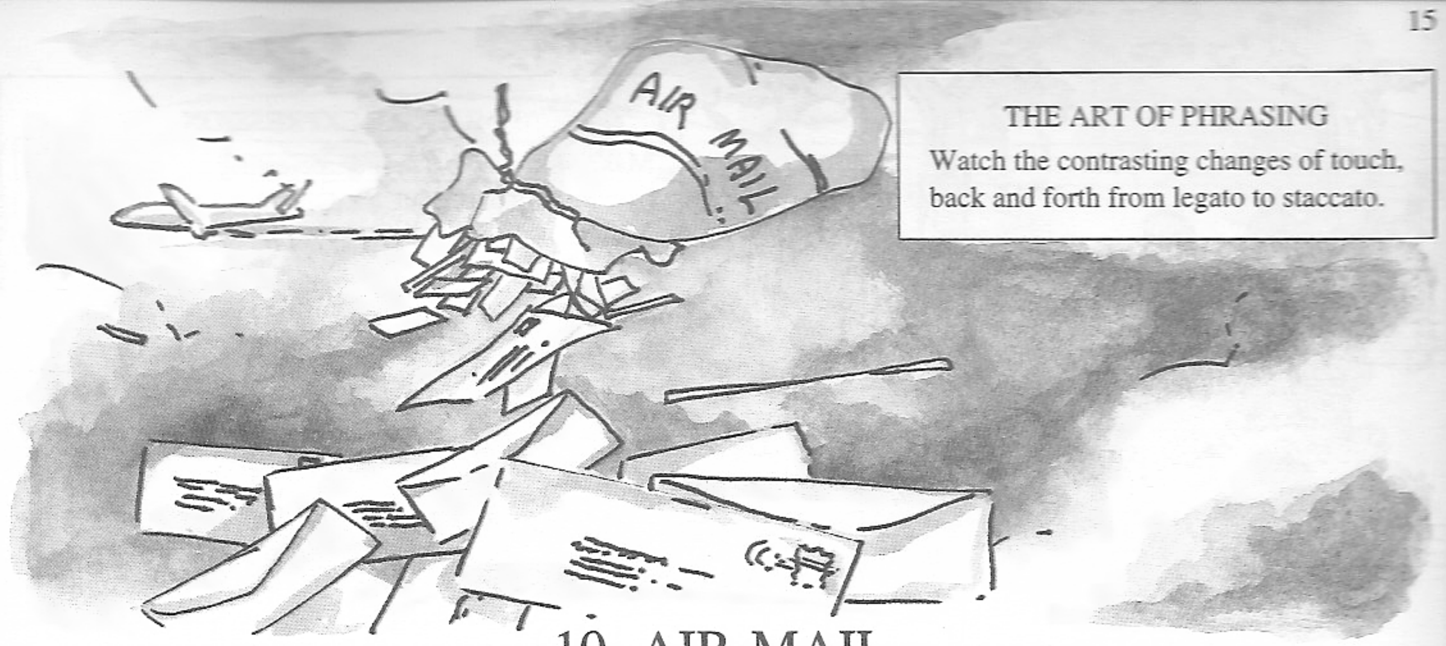
9. THROWING PAPER AIRPLANES

(Arpeggio Triplet Study)

Andante M.M. ♩ = 72–80



For additional arpeggio practice, THE ICE CARNIVAL (PA00564) by John W. Schaum is recommended.

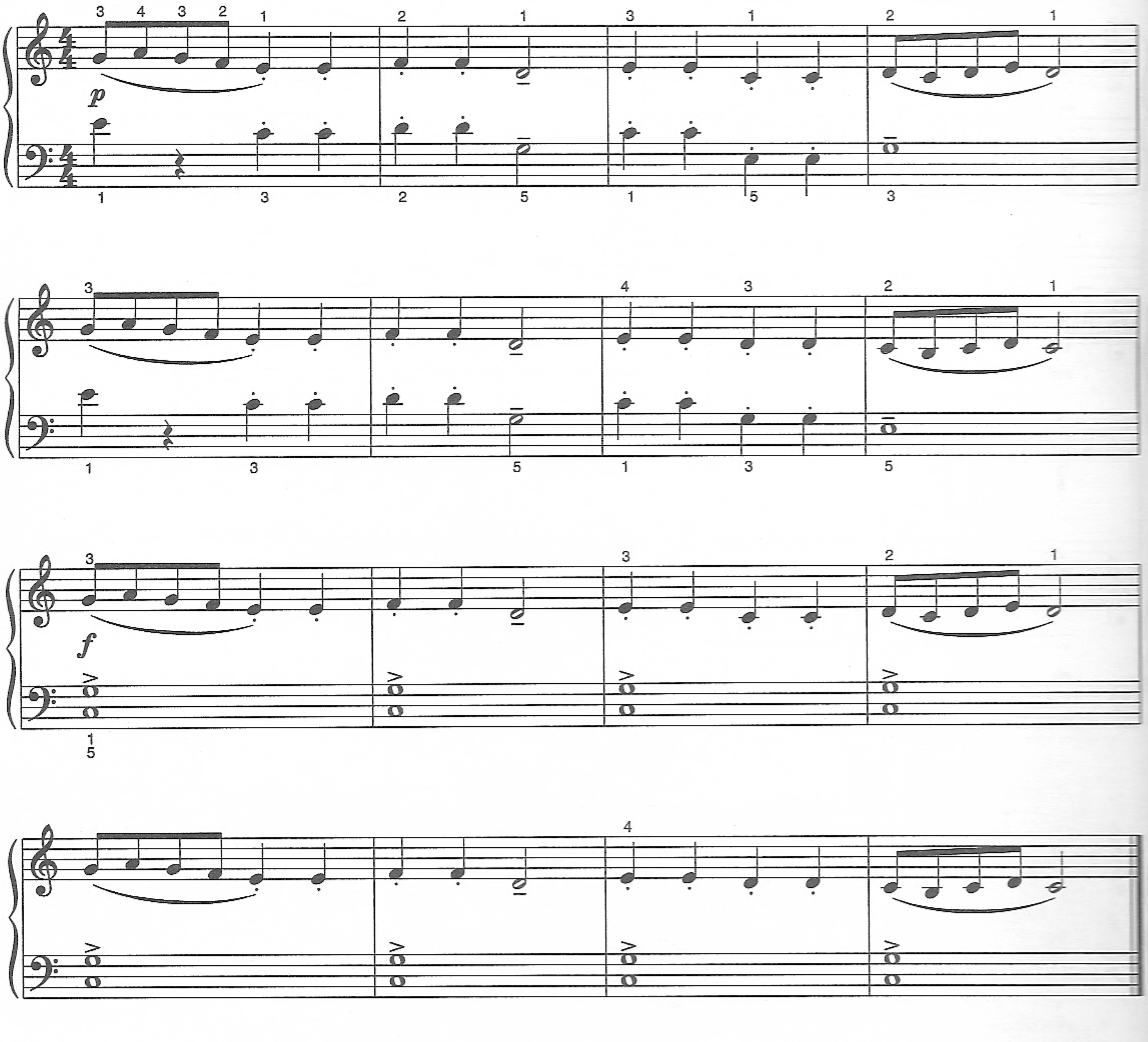


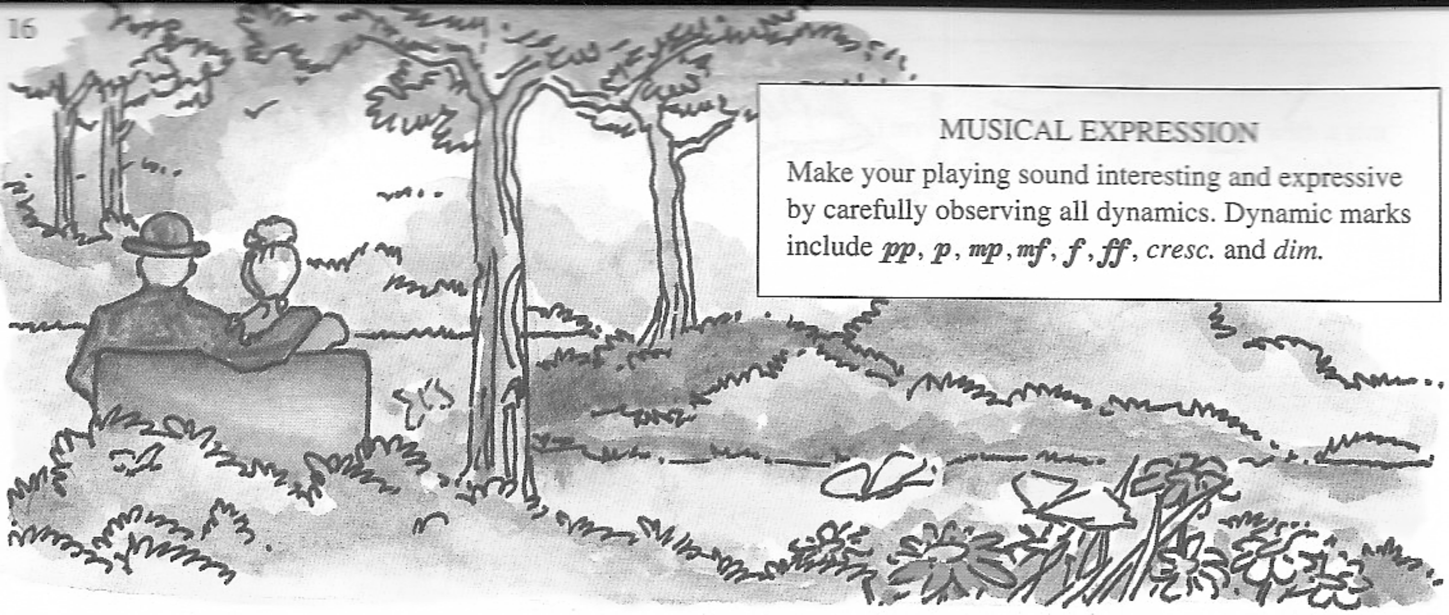
THE ART OF PHRASING
Watch the contrasting changes of touch, back and forth from legato to staccato.

10. AIR MAIL

Allegro

Felix Mendelssohn



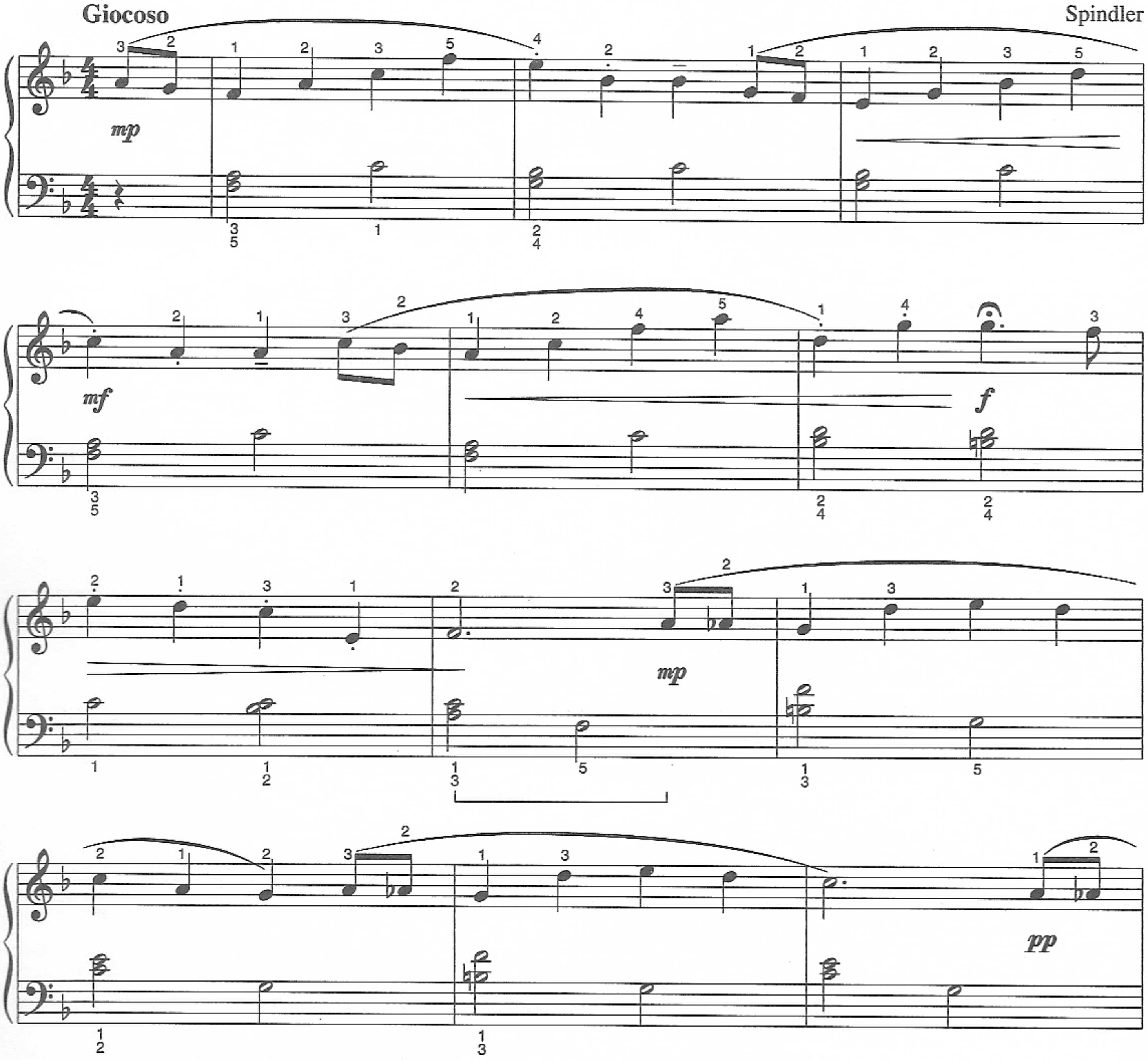


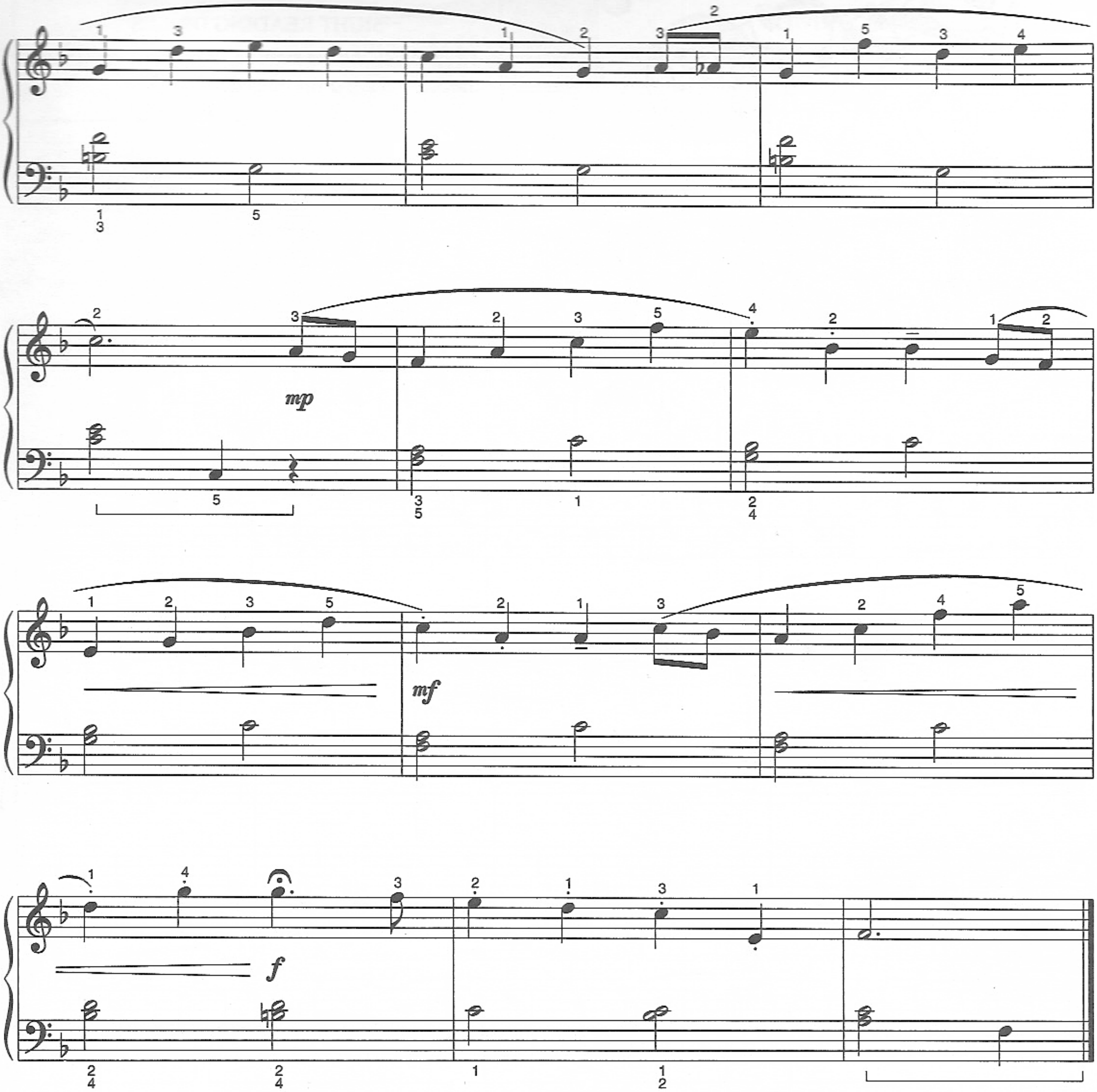
MUSICAL EXPRESSION

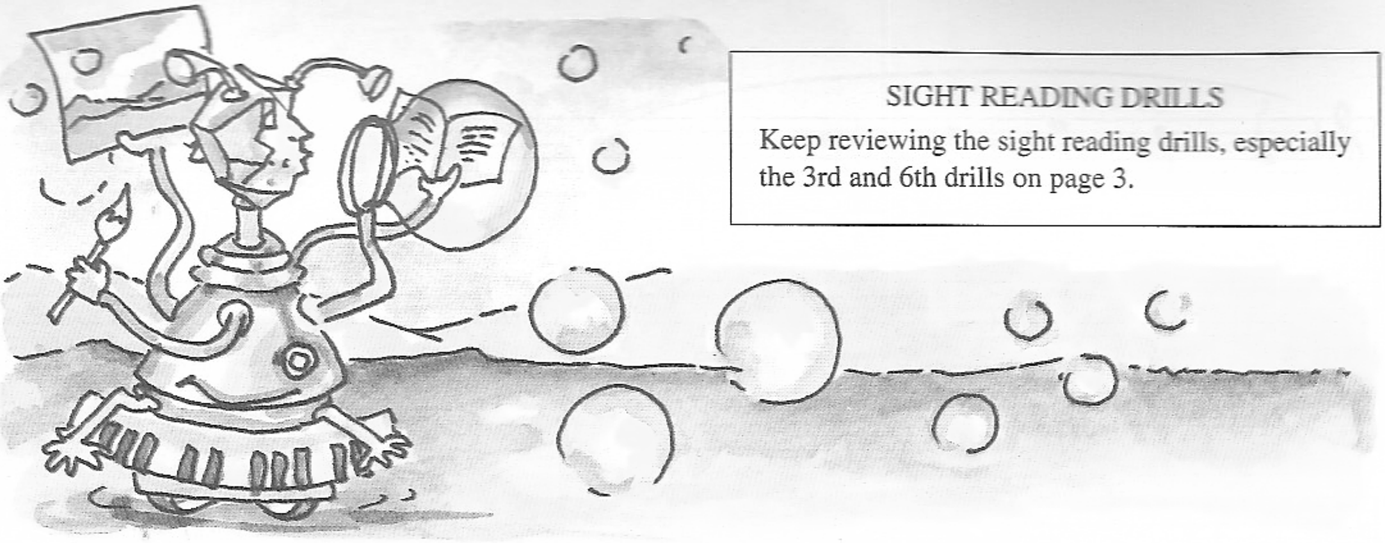
Make your playing sound interesting and expressive by carefully observing all dynamics. Dynamic marks include ***pp***, ***p***, ***mp***, ***mf***, ***f***, ***ff***, *cresc.* and *dim.*

11. IT WAS IN THE GOOD OLD SUMMERTIME

Spindler




mp
mf
f



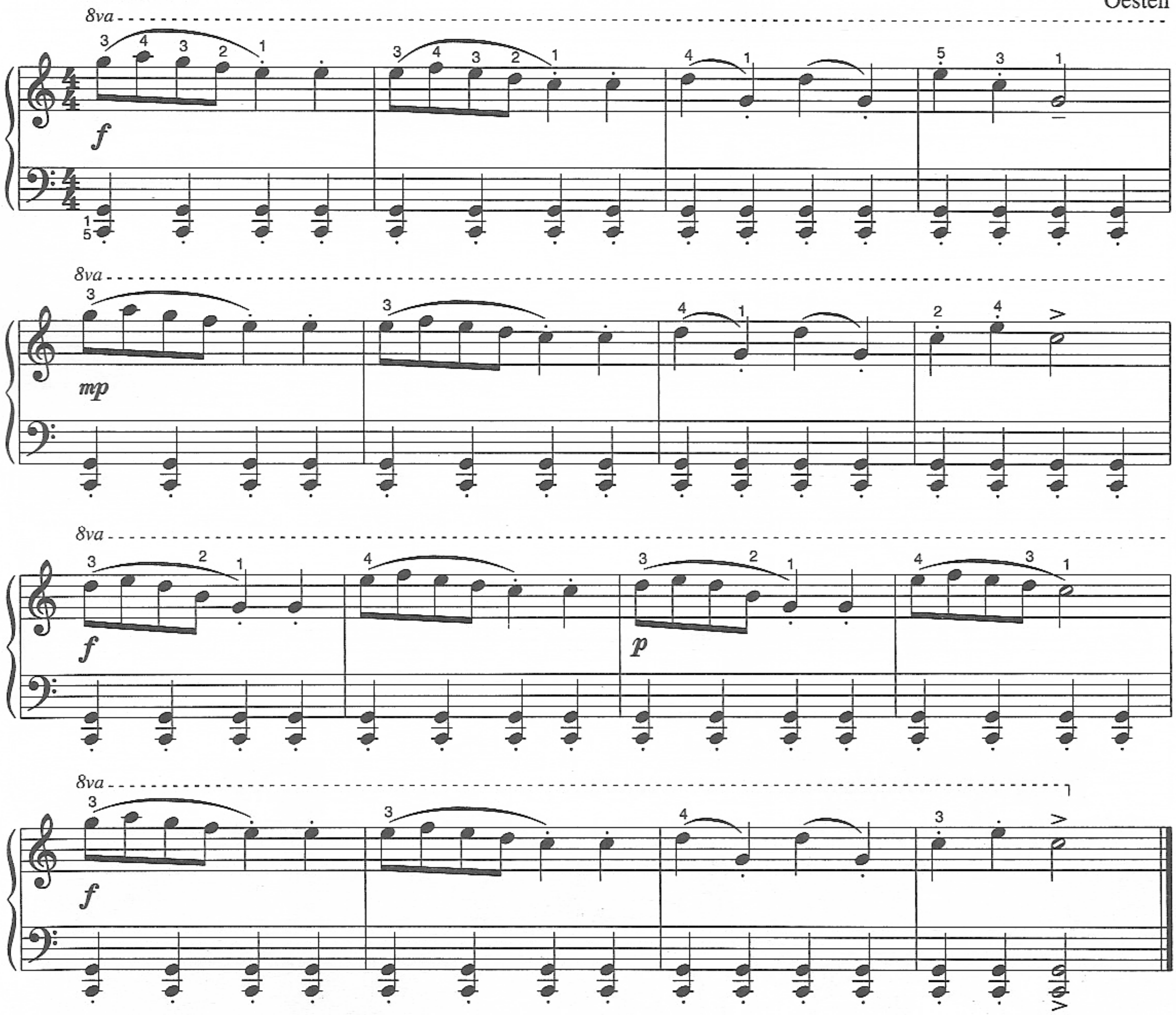
SIGHT READING DRILLS

Keep reviewing the sight reading drills, especially the 3rd and 6th drills on page 3.

12. ROBERT THE ROBOT

***Marcato ♩ = 132–152**

Oesten



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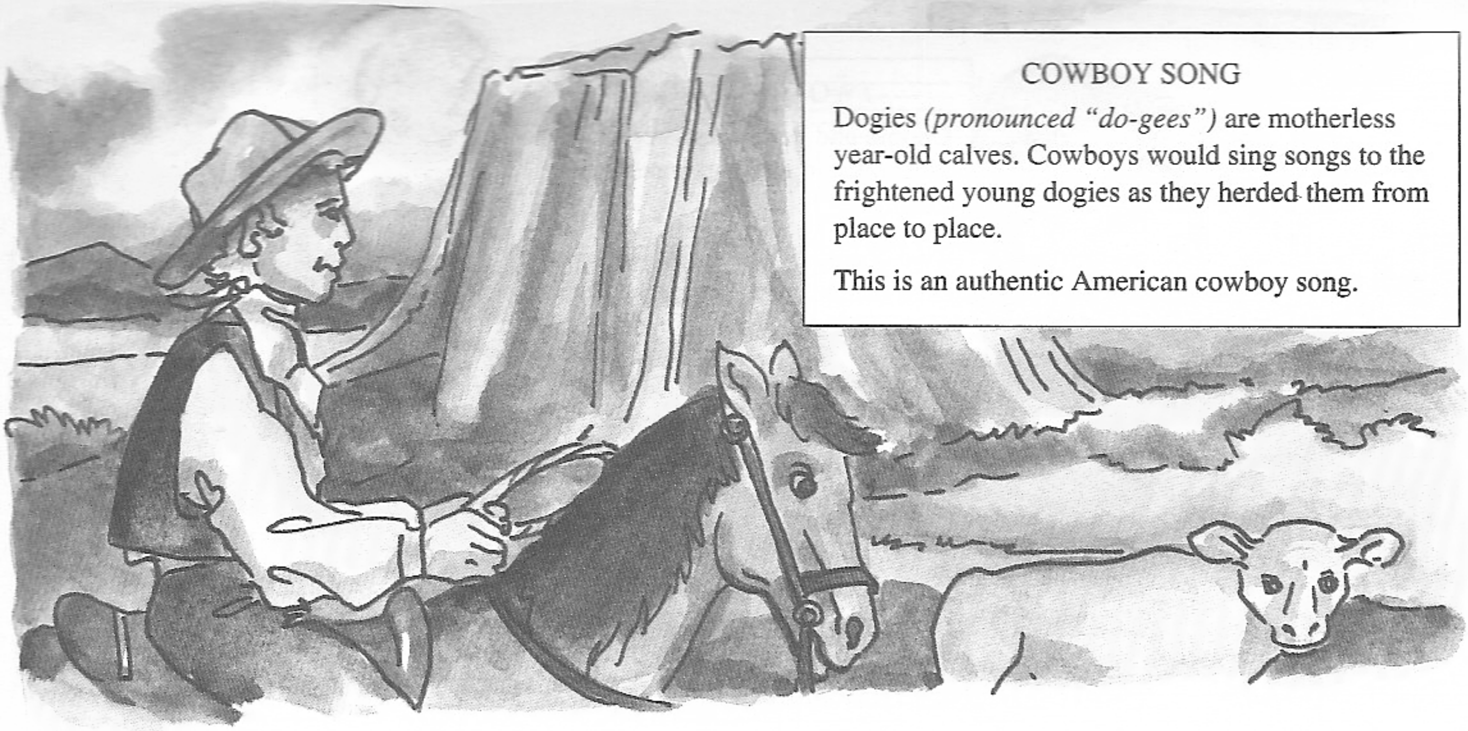
*Many metronome marks do *not* include the abbreviation, "M.M." (Maelzel's metronome). The use of "M.M." is optional, depending upon the preference of the composer or editor. Maelzel was one of the developers of the metronome whose mechanism was the first to be widely used.



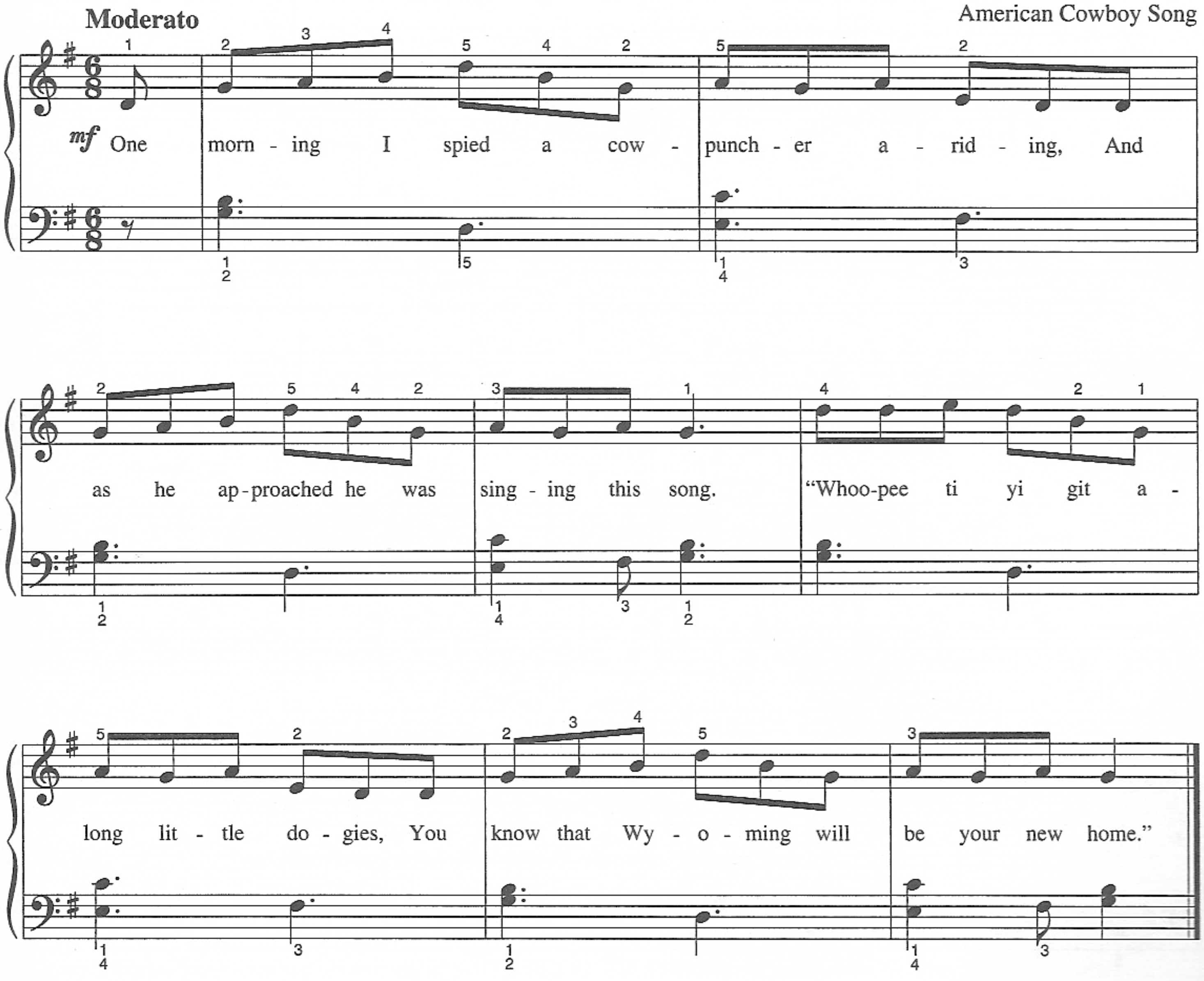
COWBOY SONG

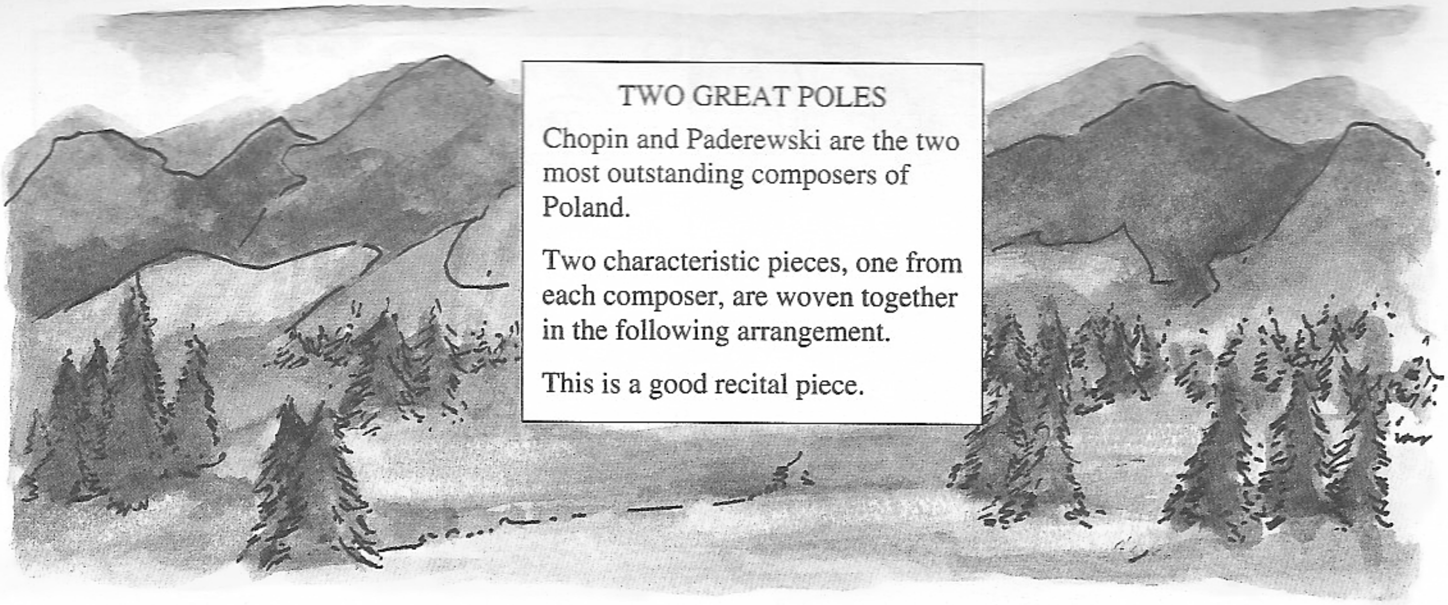
Dogies *(pronounced "do-gees")* are motherless year-old calves. Cowboys would sing songs to the frightened young dogies as they herded them from place to place.

This is an authentic American cowboy song.

13. GIT ALONG, LITTLE DOGIES

American Cowboy Song


Moderato
mf
One morn - ing I spied a cow - punch - er a - rid - ing, And
as he ap - proached he was sing - ing this song.
"Whoo-pee ti yi git a - long lit - tle do - gies, You
know that Wy - o - ming will be your new home."



TWO GREAT POLES

Chopin and Paderewski are the two most outstanding composers of Poland.

Two characteristic pieces, one from each composer, are woven together in the following arrangement.

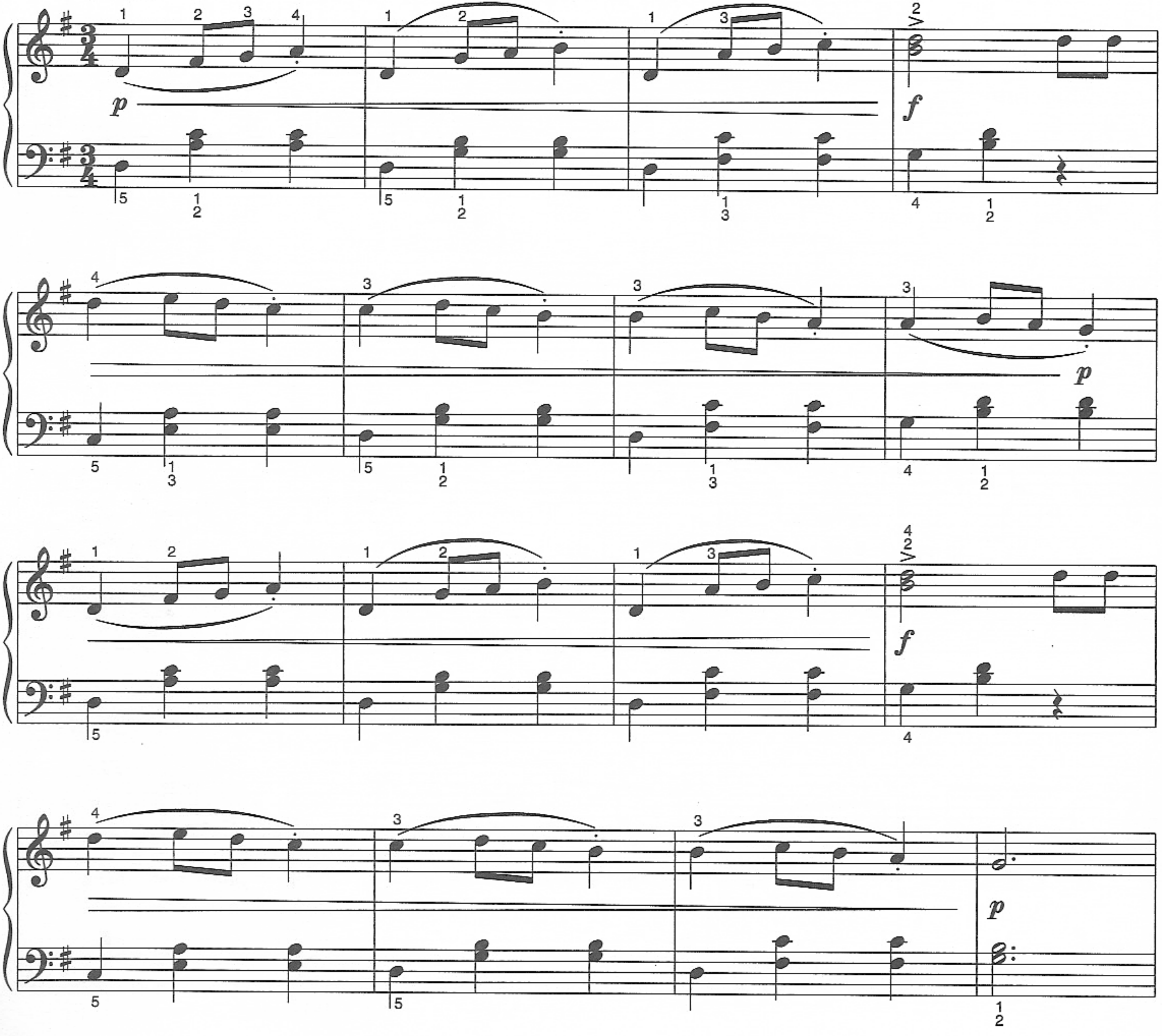
This is a good recital piece.

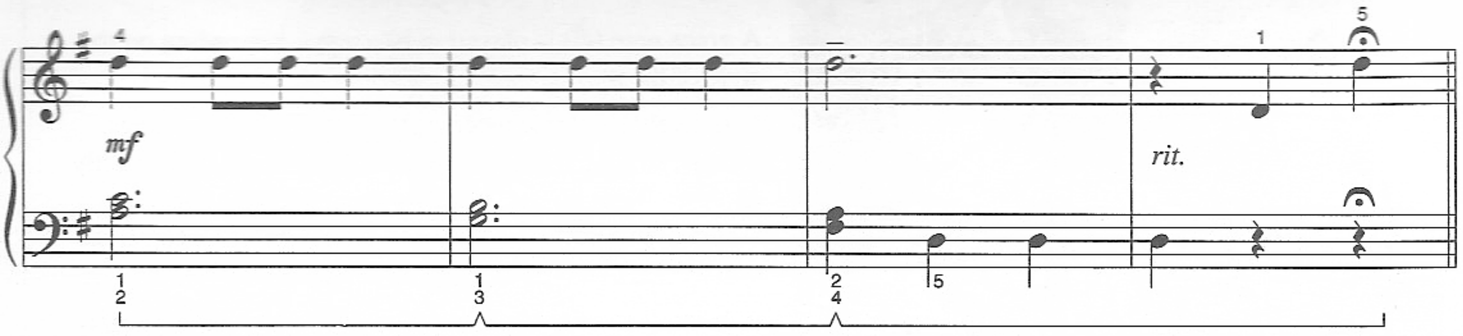
14. FROM POLE TO POLE

(or From Chopin to Paderewski)

CHOPIN ("Waltz")

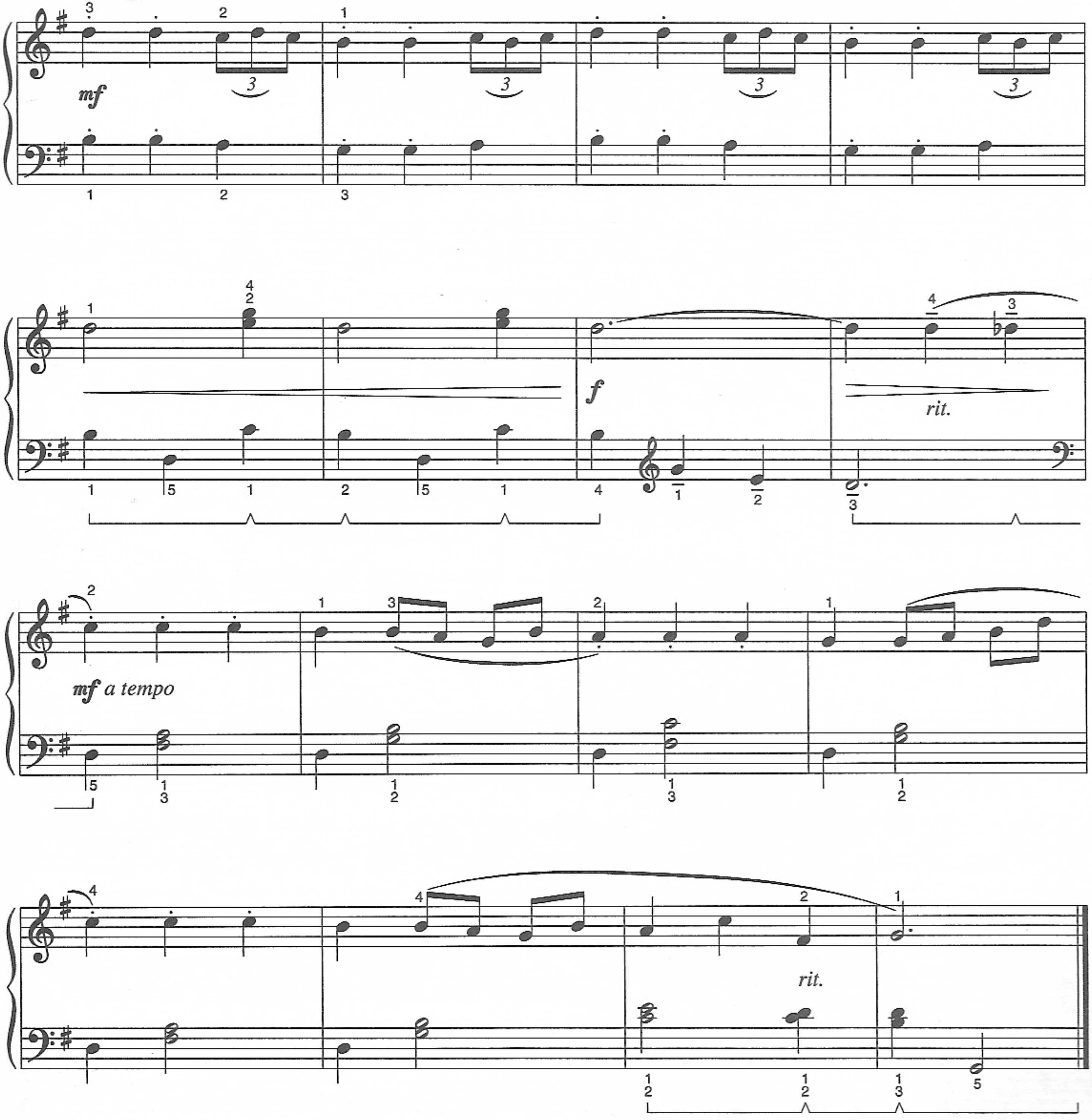
Con anima





PADEREWSKI ("Minuet")

Con grazia


mf
f
rit.
mf a tempo
rit.

For supplementary Chopin material, we recommend BUTTERFLY ETUDE (PA00522) arranged by John W. Schaum.

GRACE NOTES

A grace note (𝆕) is played in two ways, depending on the style of the music.

1. In lively rhythmic pieces, play them as "crush" notes. That is, strike the grace note and the principal note exactly together. Then instantly release the grace note and keep holding the principal note. The composer, Franz Liszt, recommended this type of grace note playing.

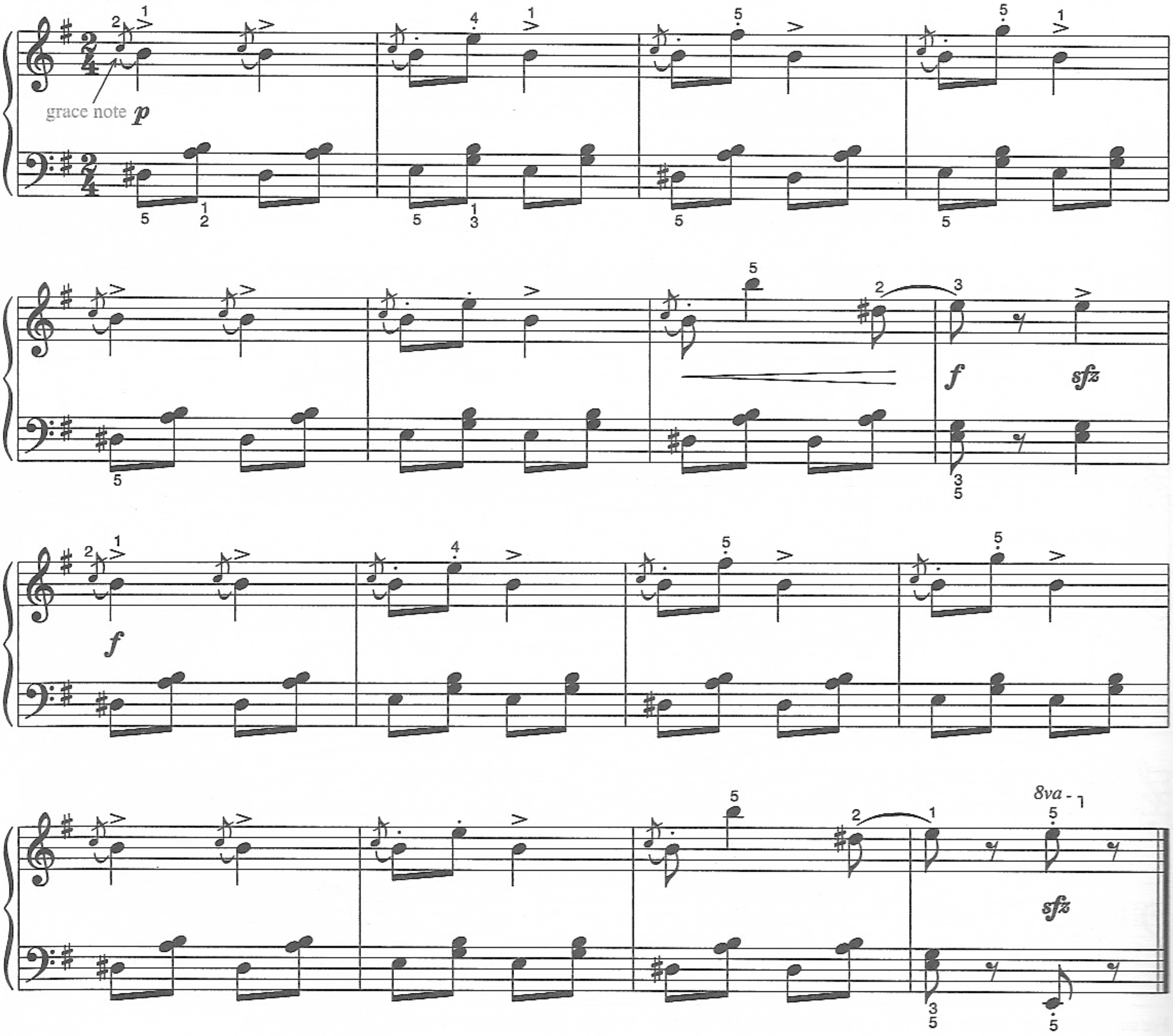
2. In slower melodic pieces, play the grace note separately, just ahead of the principal note. The two notes are played one right after the other with a small accent on the principal note. The principal note is played *on the beat.*

15. CHINESE SERENADE

Note: Play grace notes as "crush" notes. See explanation above.

Con moto ♩ = 80–92

H. Fliege

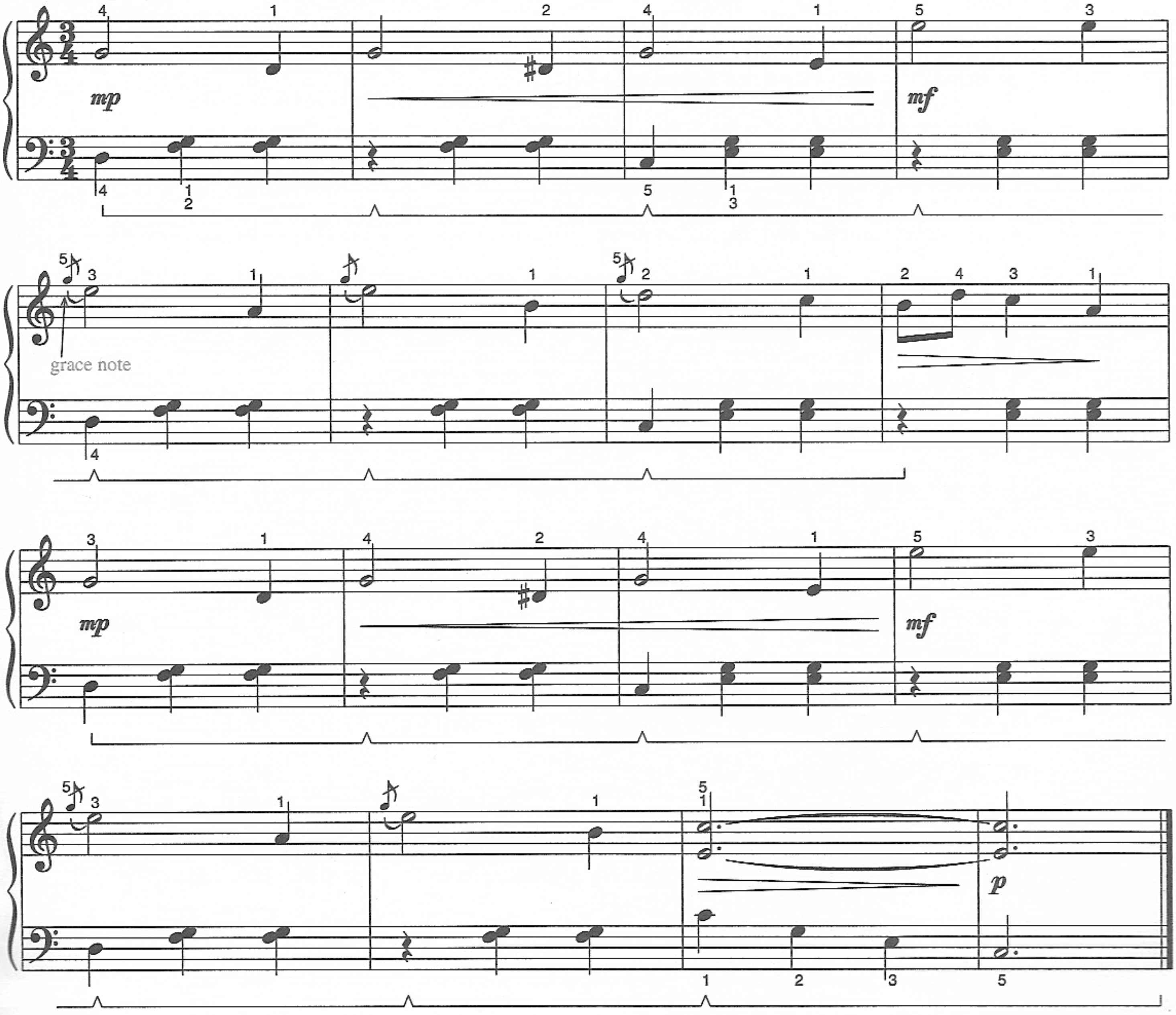


16. THE SUN DIAL WALTZ

Note: Play grace notes in the 2nd way explained on page 22.

Allegretto

Chopin


mp
mf
grace note
mp
mf
p

SCHAUM PIANO QUIZ NO. 1

DIRECTIONS: Below are twenty statements about music. If the statement is TRUE, mark T in the answer column. If the statement is FALSE, mark F.

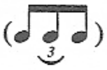
All of the information has been presented in the preceding pages of this book. It is advisable to review these pages.

Date ______________________ Grade Marked ______________________

______________________ (Signature of Student)

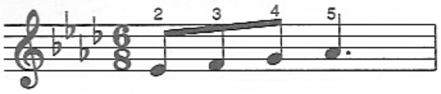
______________________ (Signature of Teacher)

Answer Column

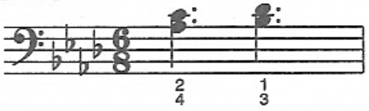
1. Many movies and TV programs use classical theme songs. . . . . 1. ______
2. Beethoven wrote the "William Tell Overture ". . . . . 2. ______
3. Schubert is one of America's great song writers. . . . . 3. ______
4. You should never look at the dictionary on page 48. . . . . 4. ______
5. The abbreviation A.M. means *before noon.* . . . . 5. ______
6. The abbreviation P.M. means *after noon.* . . . . 6. ______
7. Mazurka is the name of a Polish composer. . . . . 7. ______
8. The "Harmonious Blacksmith" is by Bach. . . . . 8. ______
9. The Three B's are Bach, Beethoven and Bizet. . . . . 9. ______
10. Three notes with a slur and italic three () are called a triplet. . . . 10. ______
11. Legato and staccato are contrasting touches. . . . . 11. ______
12. Following the expression marks will make your playing sound musical. 12. ______
13. The first leger line above the bass clef is the same note as the first leger line below the treble clef. 13. ______
14. A dogie is a little dog. . . . . 14. ______
15. Chopin and Paderewski are two great Russian composers. . . . . 15. ______
16. This ( ) is called a grace note. 16. ______
17. Grace notes are struck together in slow melodic pieces. . . . . 17. ______
18. Grace notes are struck separately in lively rhythmic pieces. . . . . . . 18. ______
19. The second leger line above the bass clef is E. . . . . 19. ______
20. The second leger line below the treble clef is C. . . . . 20. ______

KEY OF A♭ POSITION CHART

R.H. Position

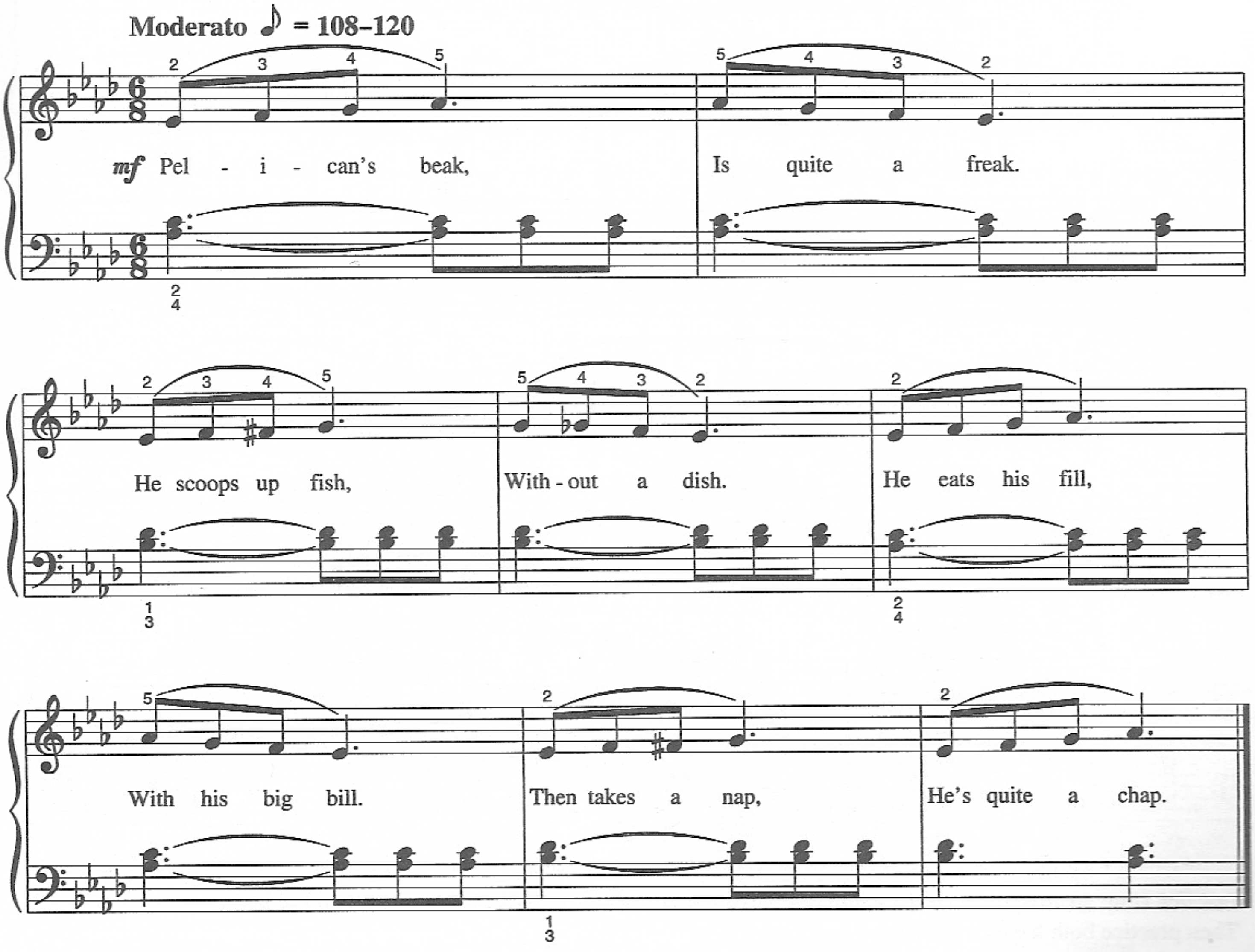


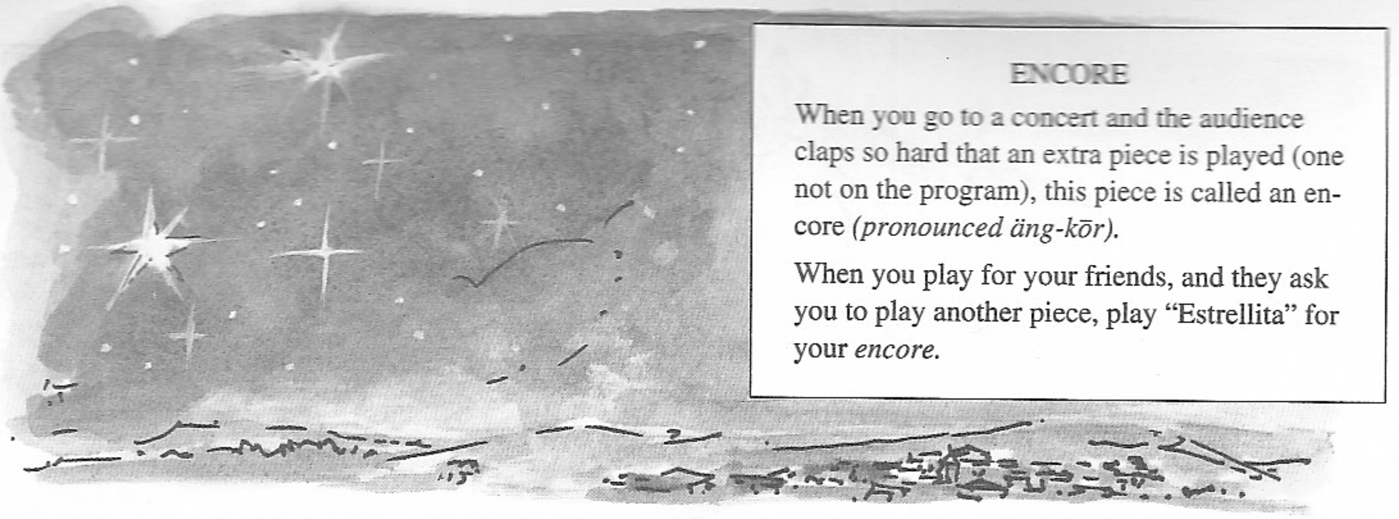
Left hand accompaniment consists of only two note groups:



17. THE PELICAN

(Key of A♭: Four flats — B♭, E♭, A♭, D♭. The four flats spell the word BEAD.)


Moderato ♪ = 108–120
mf
Pel - i - can's beak,
Is quite a freak.
He scoops up fish,
With - out a dish.
He eats his fill,
With his big bill.
Then takes a nap,
He's quite a chap.



ENCORE

When you go to a concert and the audience claps so hard that an extra piece is played (one not on the program), this piece is called an encore *(pronounced äng-kōr).*

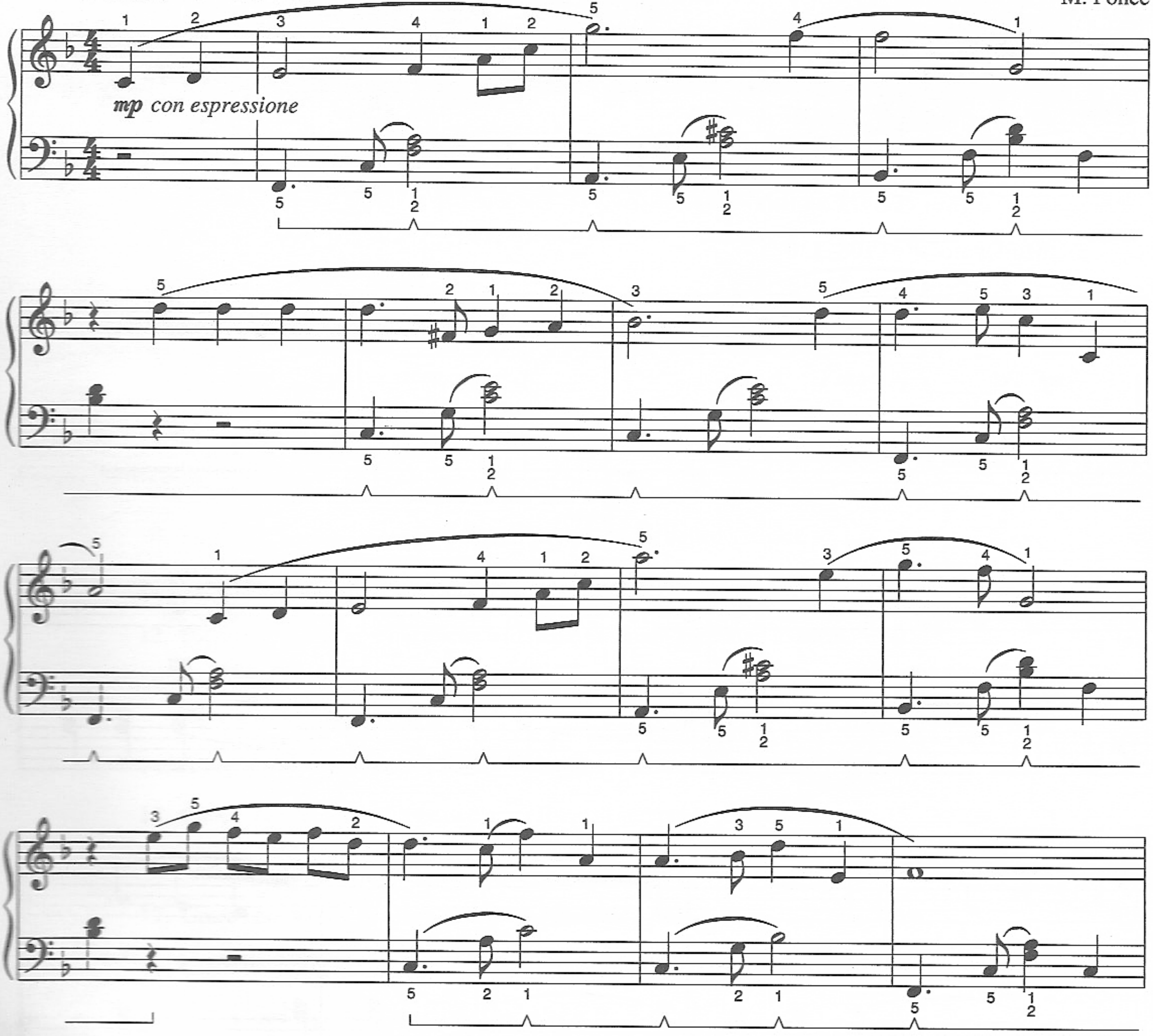
When you play for your friends, and they ask you to play another piece, play "Estrellita" for your *encore.*

*18. ESTRELLITA

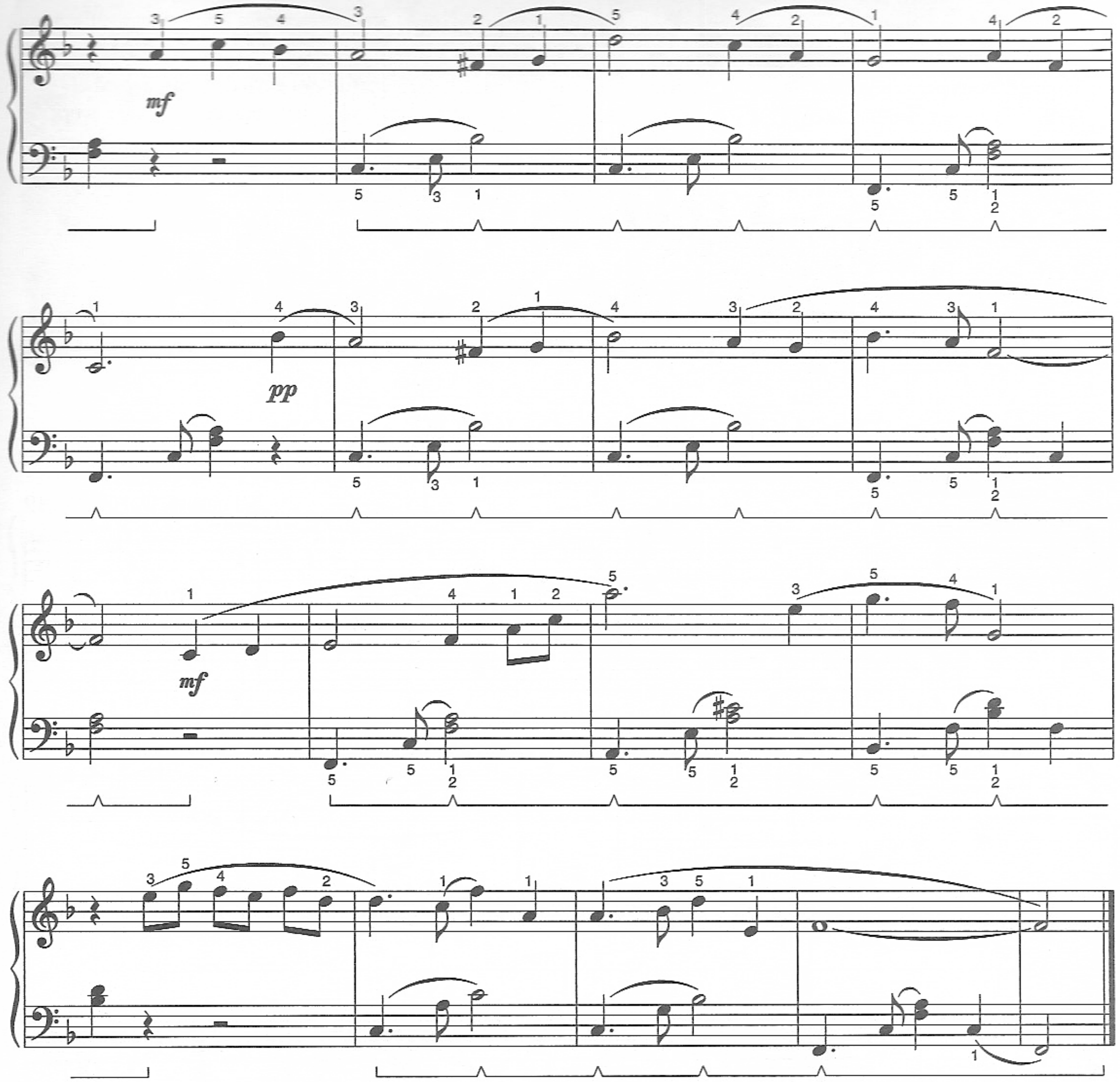
(Little Star)

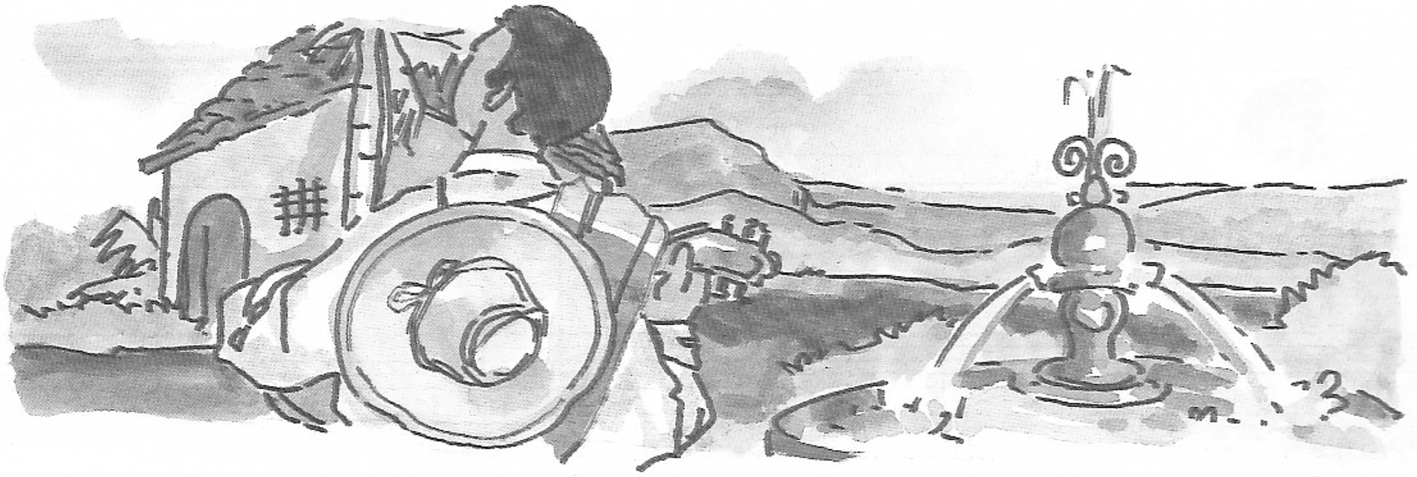
Andante ♩ = 88–100

M. Ponce

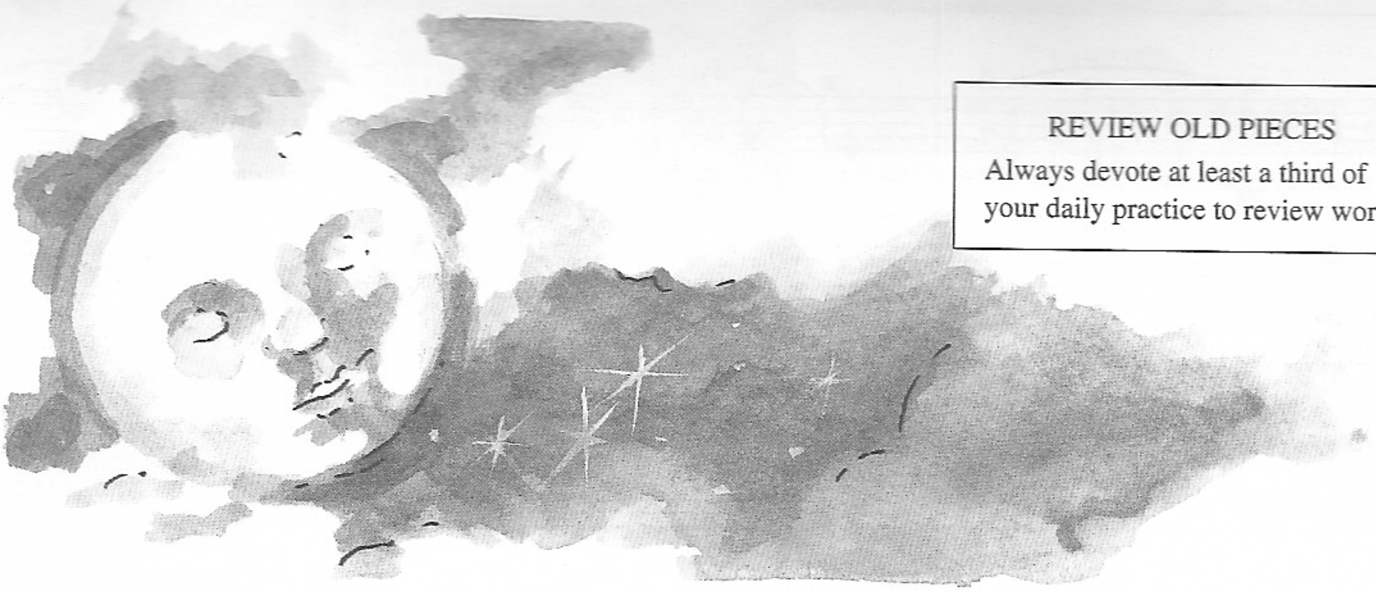


*Practice Hint: At first, practice the entire piece playing the right hand *alone* and the left hand *alone.* Then practice both hands together.





LA CUMPARSITA (PA00512) by Rodriguez, arranged by John W. Schaum, affords additional practice in Latin American rhythms.



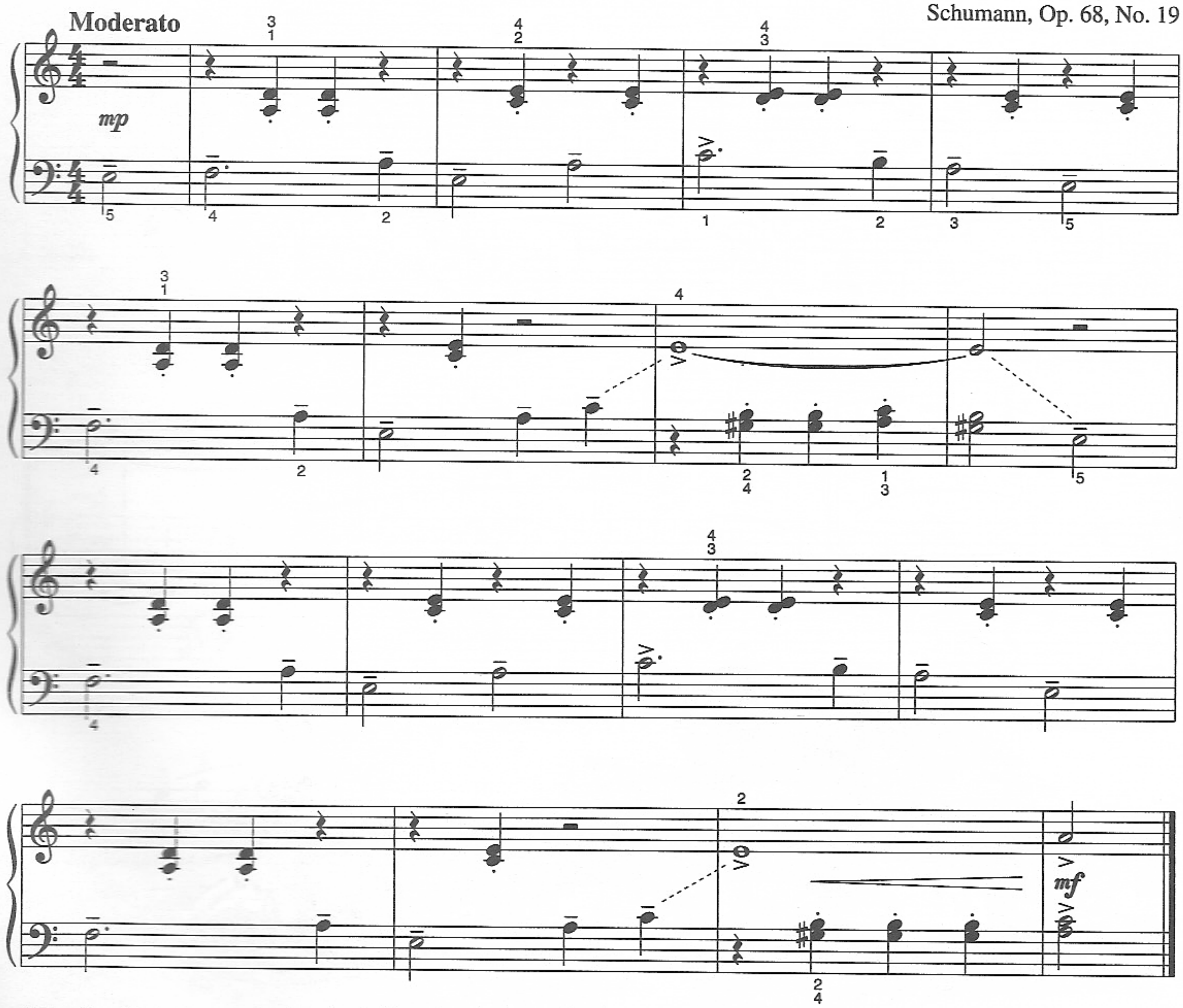
REVIEW OLD PIECES

Always devote at least a third of your daily practice to review work.

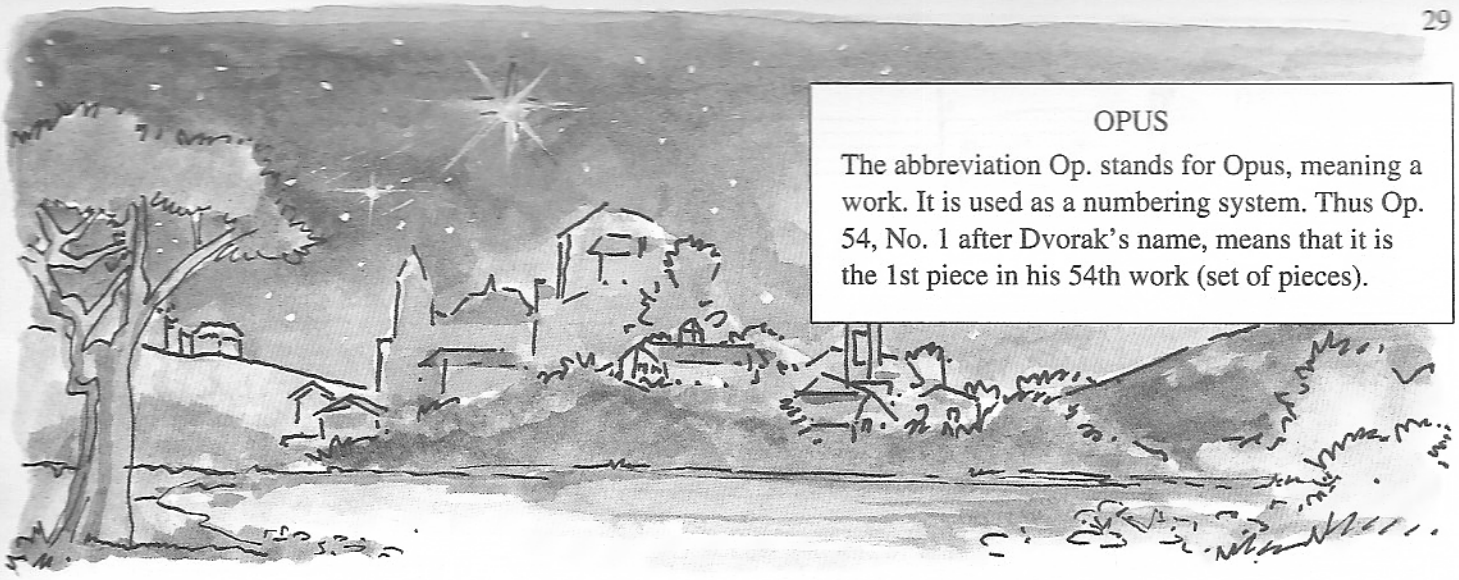
*19. SHADOWS ON THE MOON

(Left Hand Melodic Study)

Schumann, Op. 68, No. 19



*Practice Hint: Be sure to play the left hand melody *louder* than the accompaniment. Watch for the places the melody moves to the right hand (indicated by dotted lines).



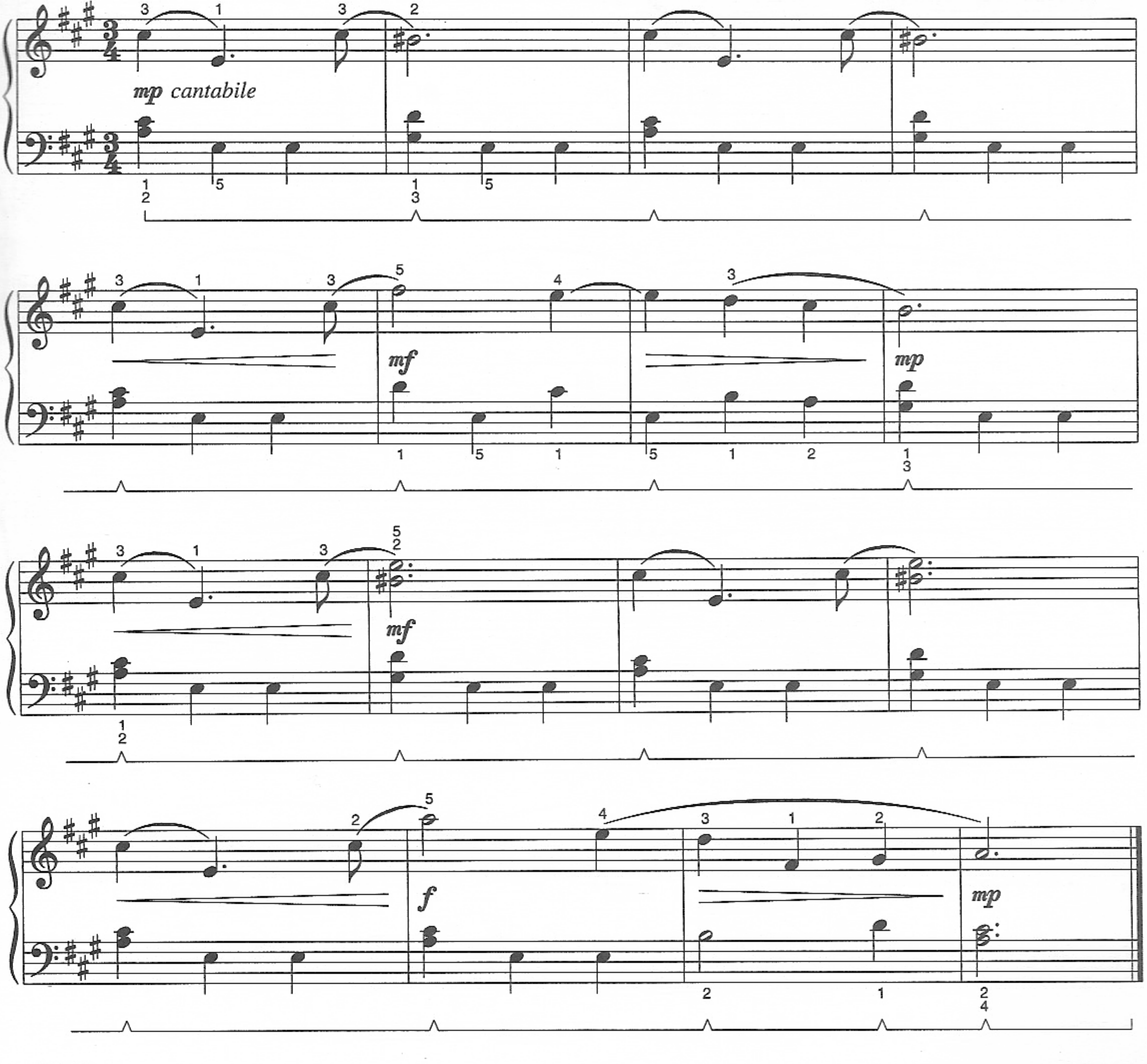
OPUS

The abbreviation Op. stands for Opus, meaning a work. It is used as a numbering system. Thus Op. 54, No. 1 after Dvorak's name, means that it is the 1st piece in his 54th work (set of pieces).

20. STAR OF MIDNIGHT

Anton Dvorak, Op. 54, No. 1
(pronounced Dvōr-zhak)

Adagio ♩ **= 72–80**



BEETHOVEN'S GIFT TO HIS PUPILS

Two of Beethoven's pupils were rewarded by having pieces composed especially for them and inscribed with their names.

"Gertrude's Dream Waltz" is one he wrote for Gertrude.

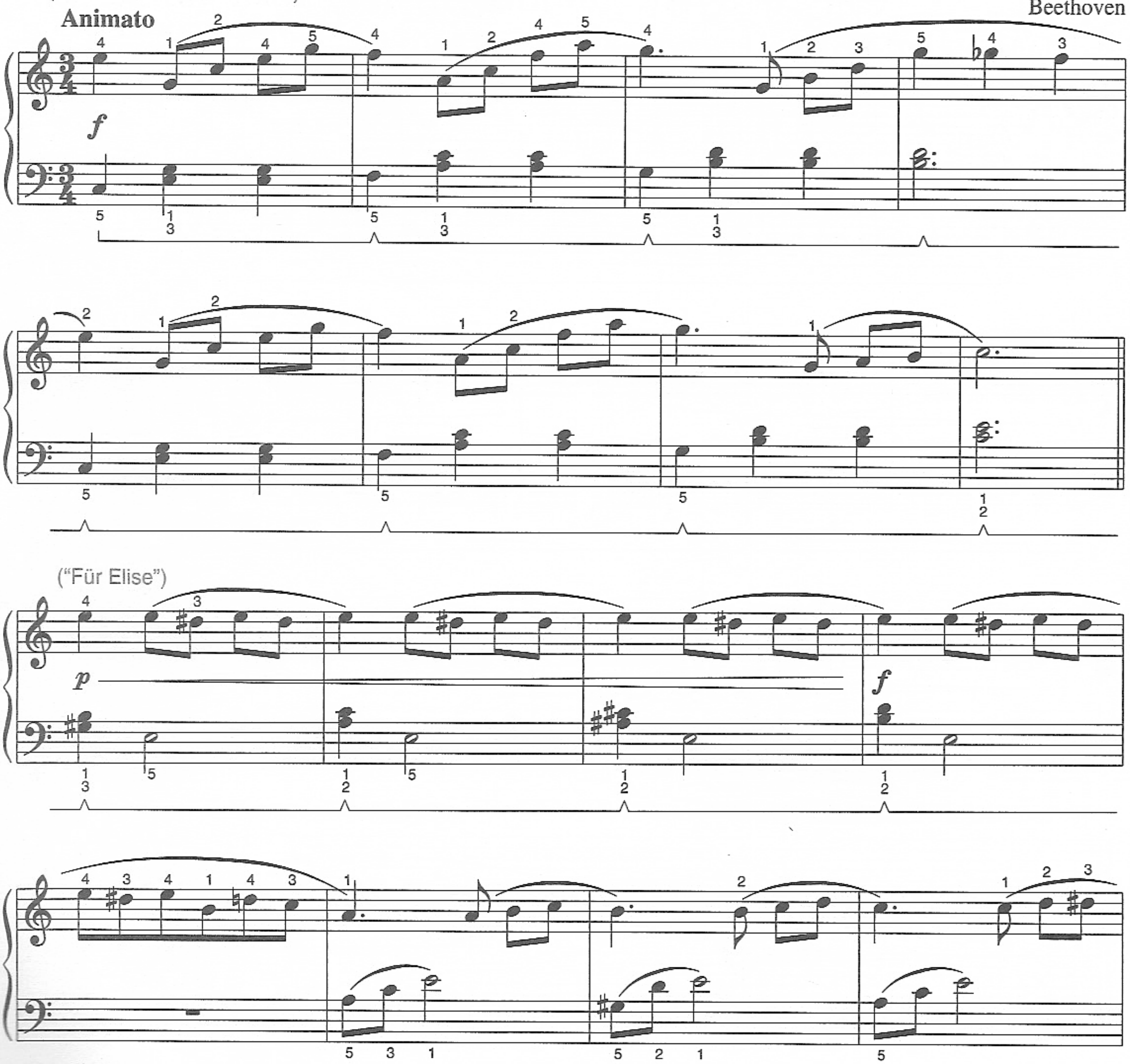
"For Elizabeth" (Für Elise) was written for Elizabeth.

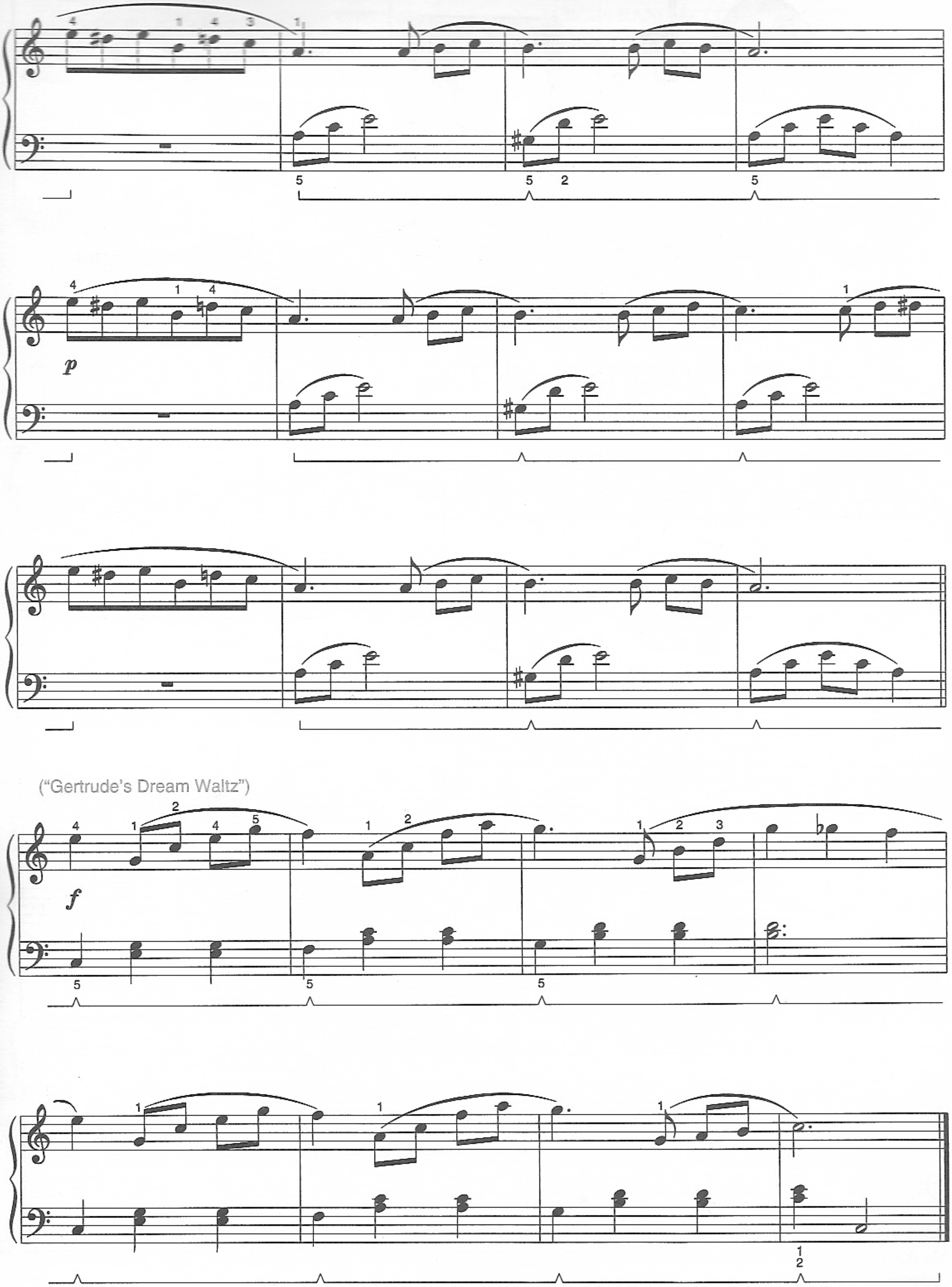
These pupils must have practiced hard to deserve such a generous reward.

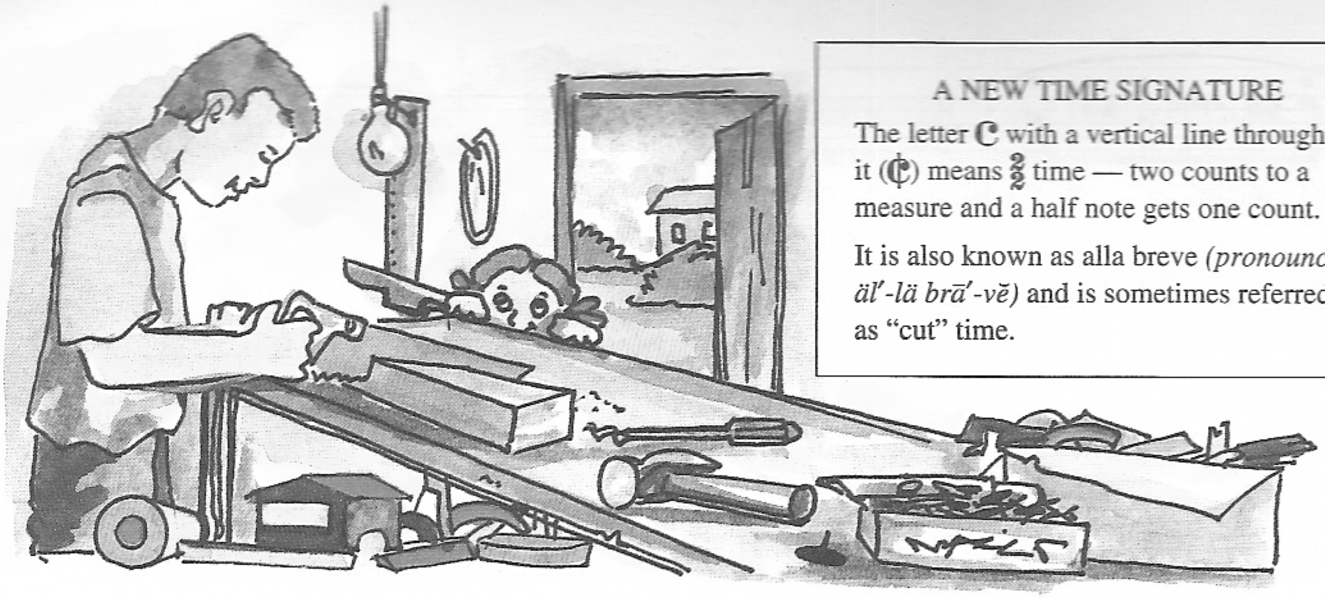
21. GERTRUDE AND ELIZABETH

(Gertrude's "Dream Waltz")

Beethoven


Animato
f
("Für Elise")
p
f
4 1 2 4 5 4 1 2 4 5 4 1 2 3 5 4 3
5 1 3 5 1 3 5 1 3
2 1 2 1 2 1
5 5 5 1 2
4 3
1 3 5 1 2 5 1 2 1 2
4 3 4 1 4 3 1 2 1 2 3
5 3 1 5 2 1 5


p
("Gertrude's Dream Waltz")
f



A NEW TIME SIGNATURE

The letter **C** with a vertical line through it (₵) means $\frac{2}{2}$ time — two counts to a measure and a half note gets one count.

It is also known as alla breve *(pronounced äl′-lä brā′-vĕ)* and is sometimes referred to as "cut" time.

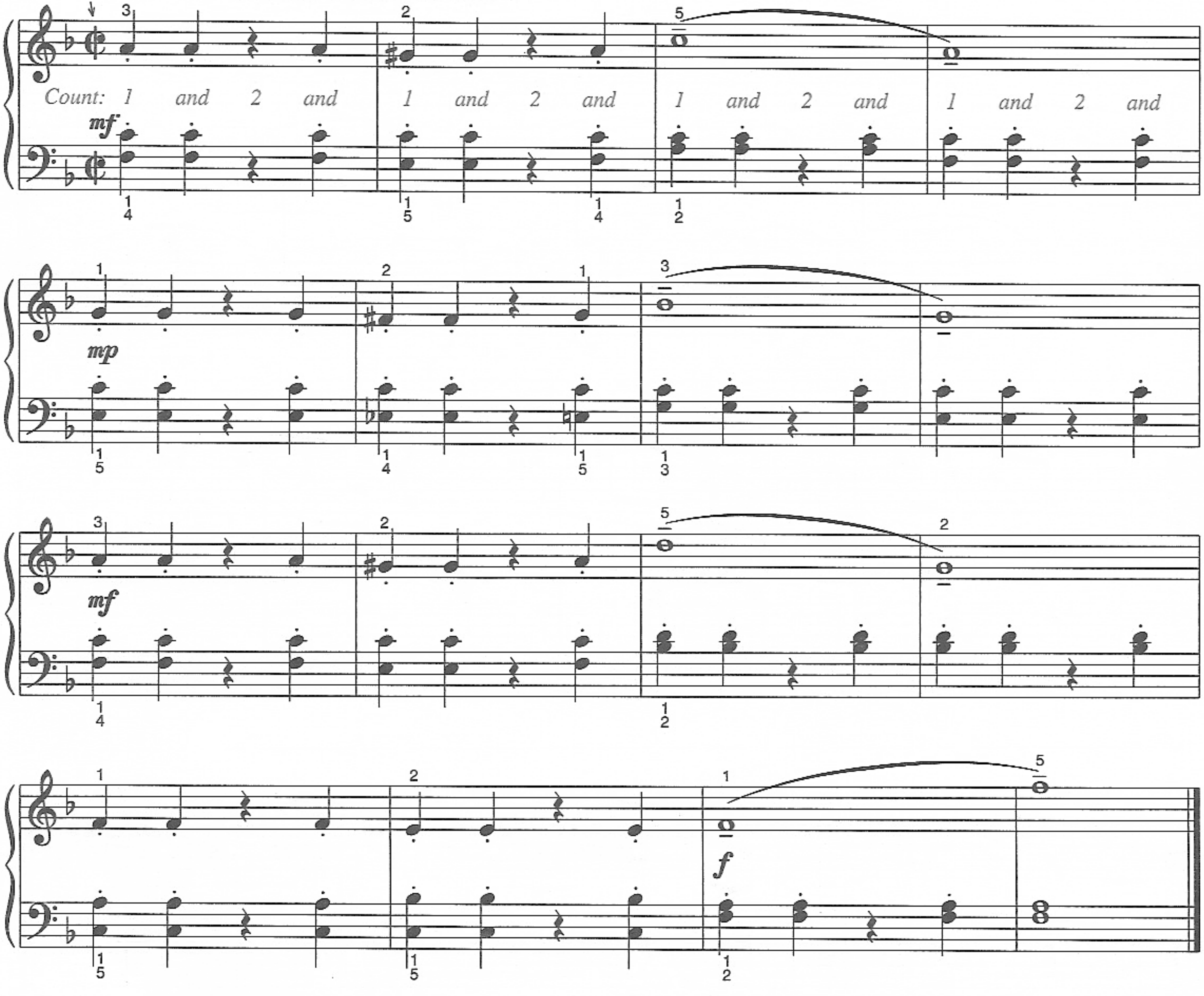
22. WORKING AT THE TOOL BENCH

(Wrist Staccato Study)

***Marcato 𝅗𝅥 = 76–84**

Heller

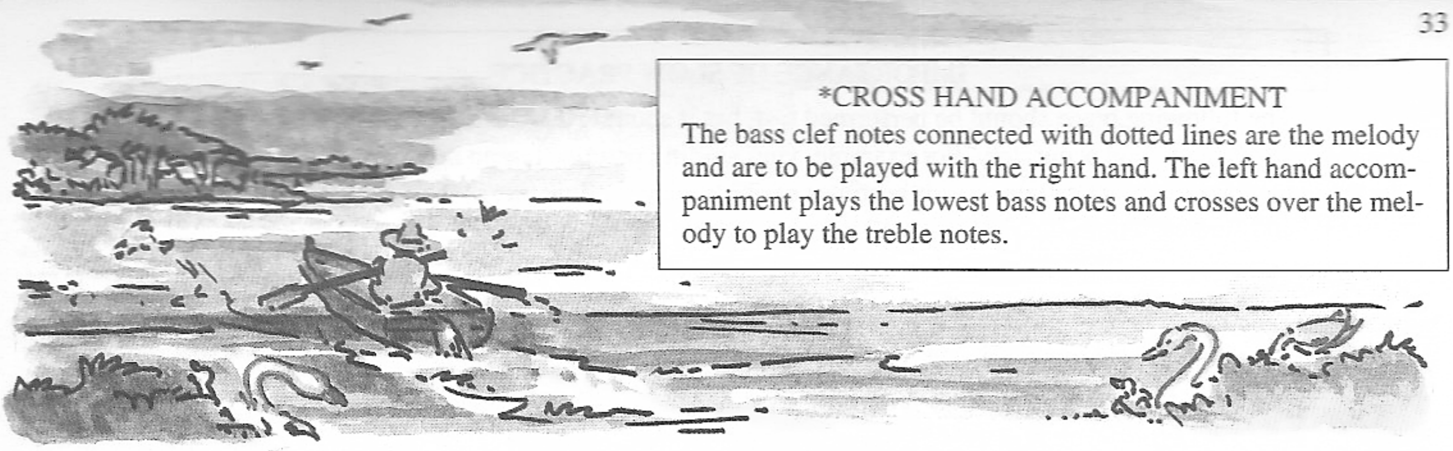
Note new Time Signature. See explanation above.



3 2 5
Count: 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and
mf
1 4 1 5 1 4 1 2
1 2 1 3
mp
1 5 1 4 1 5 1 3
3 2 5 2
mf
1 4 1 2
1 2 1 5
f
1 5 1 5 1 2

---

*In this piece, it is *not* the quarter note that gets one metronome click, but the *half note*. There is one click for every *two* quarter notes. In cut time, there will be two clicks per measure, on count **1** and on count **2**.



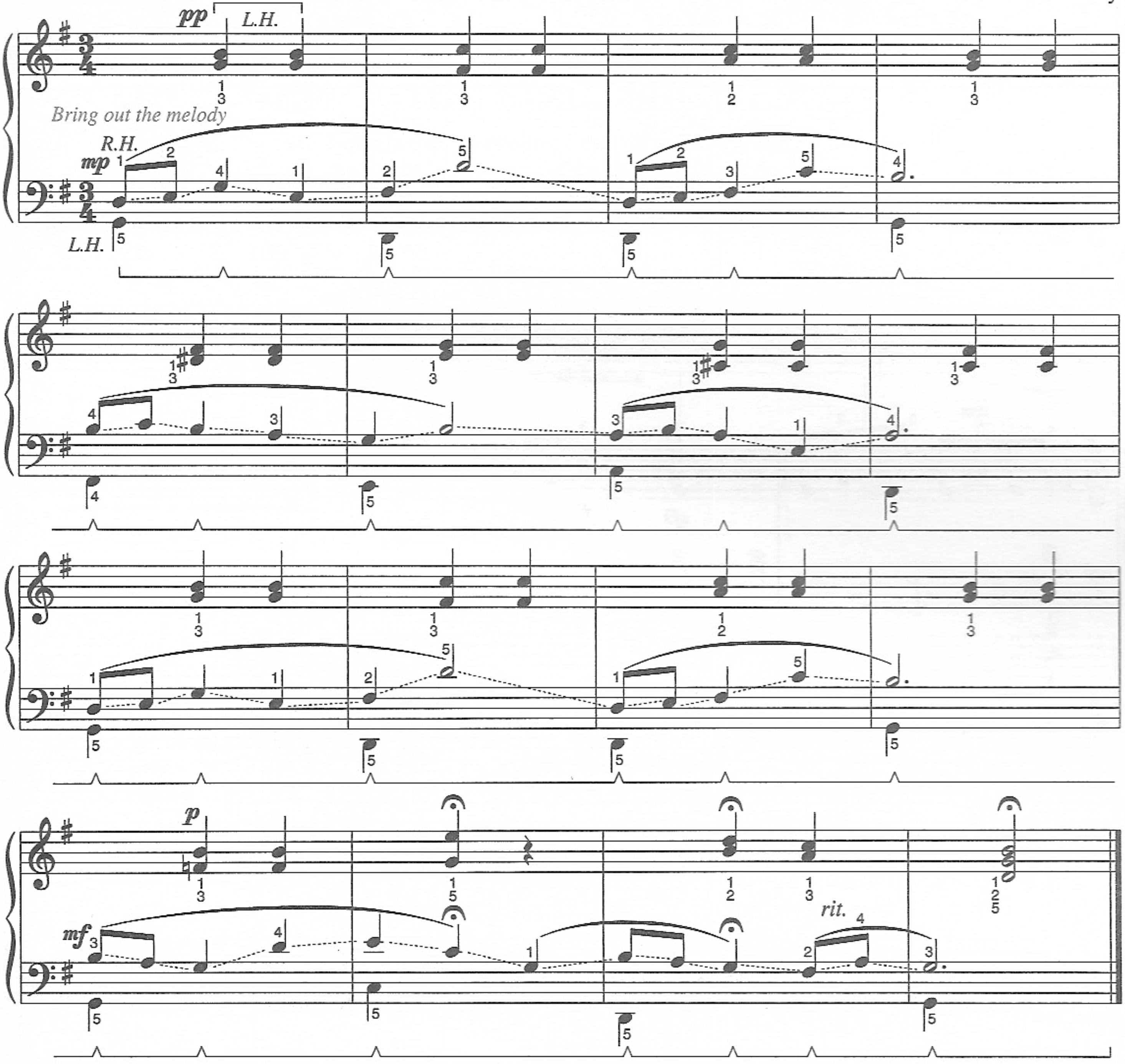
***CROSS HAND ACCOMPANIMENT**

The bass clef notes connected with dotted lines are the melody and are to be played with the right hand. The left hand accompaniment plays the lowest bass notes and crosses over the melody to play the treble notes.

23. JUST A SONG AT TWILIGHT

Andante espressivo

Molloy



---

*As a preparatory study, play the right hand alone and then the left hand alone. Notice that all the bass clef melody notes have their stems going UP. All the bass clef accompaniment notes have their stems going DOWN.

This piece has separate dynamic marks for the melody and the accompaniment.

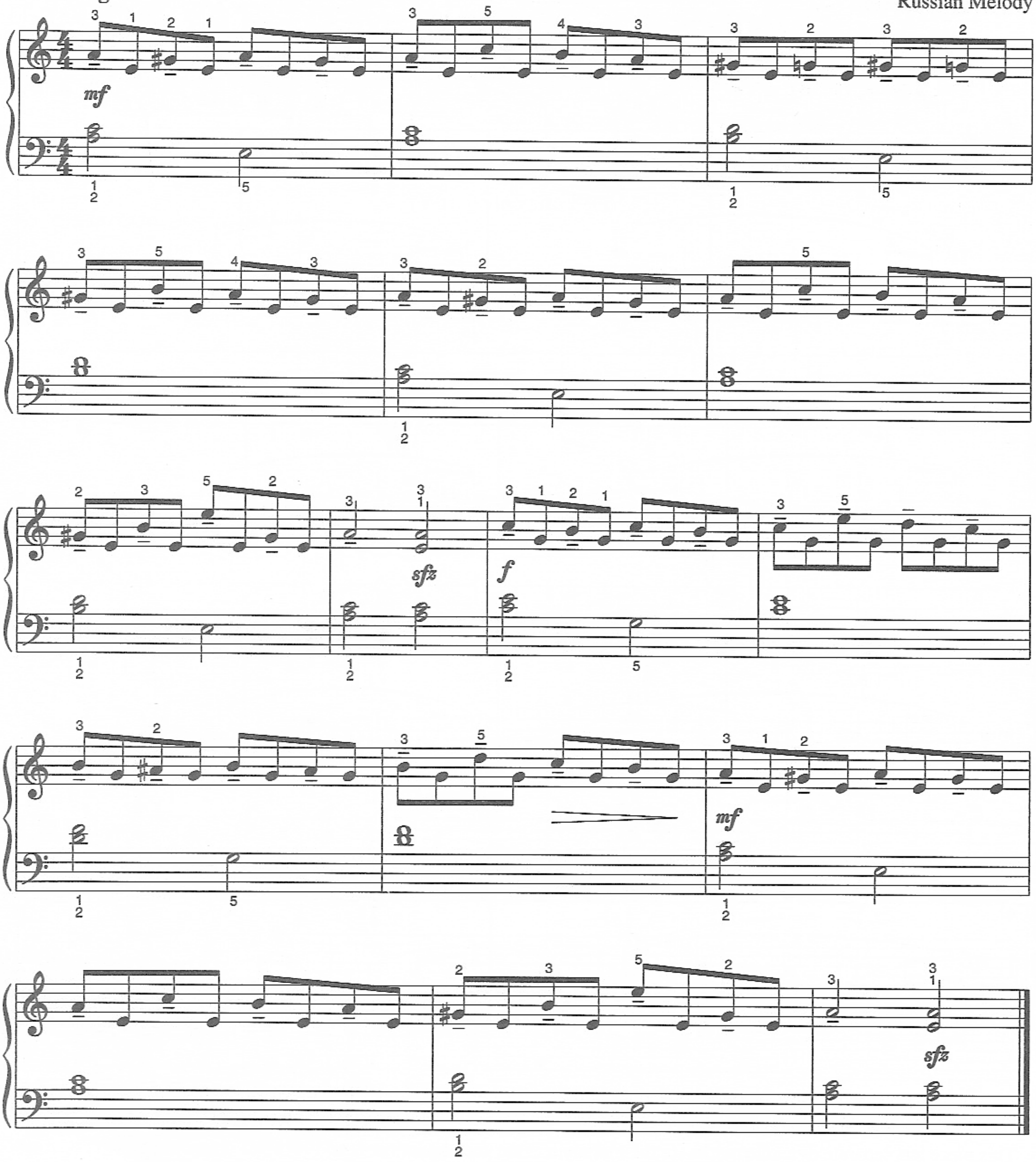
IMPORTANCE OF SLOW PRACTICE

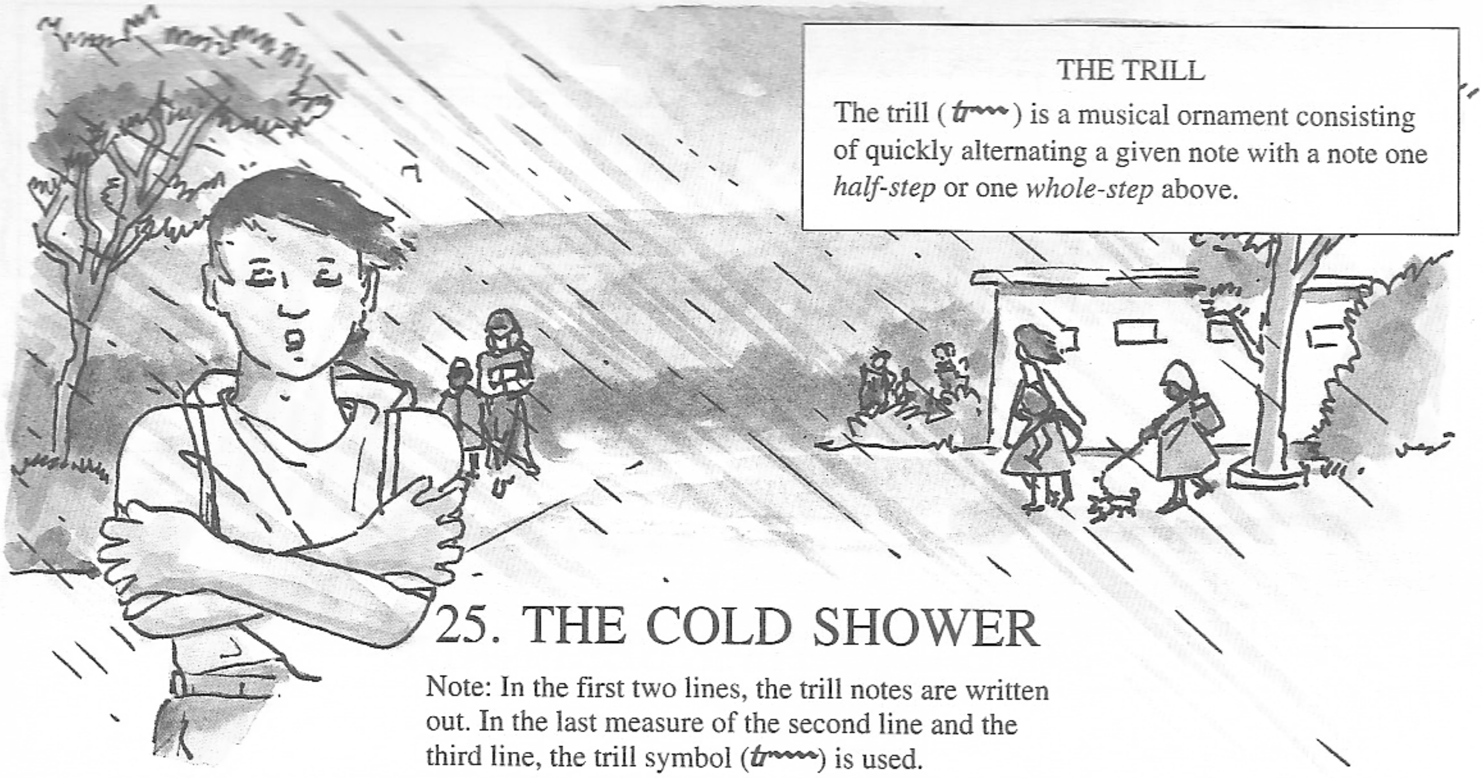
The following piece should be performed fast, but it should NOT be *practiced* fast. Practice it very slowly and accurately. For example, your starting practice tempo might be 60. Gradually increase the practice tempo as it becomes easier to play. Follow this plan with all of your pieces and studies. Your piano playing will then become very clean and clear.

24. WILD GOOSE CHASE

Allegro ♩ = 138–152

Russian Melody





THE TRILL

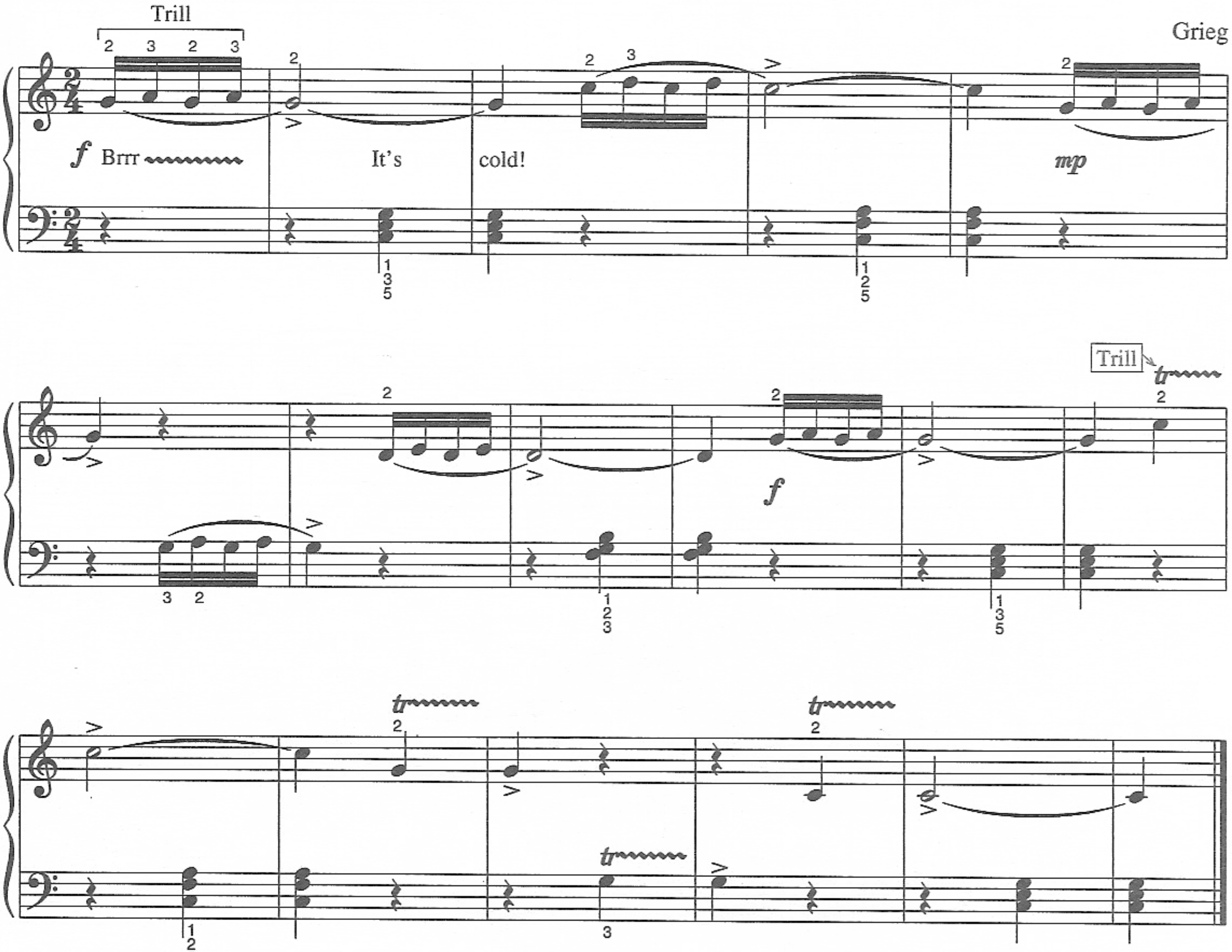
The trill (*tr*) is a musical ornament consisting of quickly alternating a given note with a note one *half-step* or one *whole-step* above.

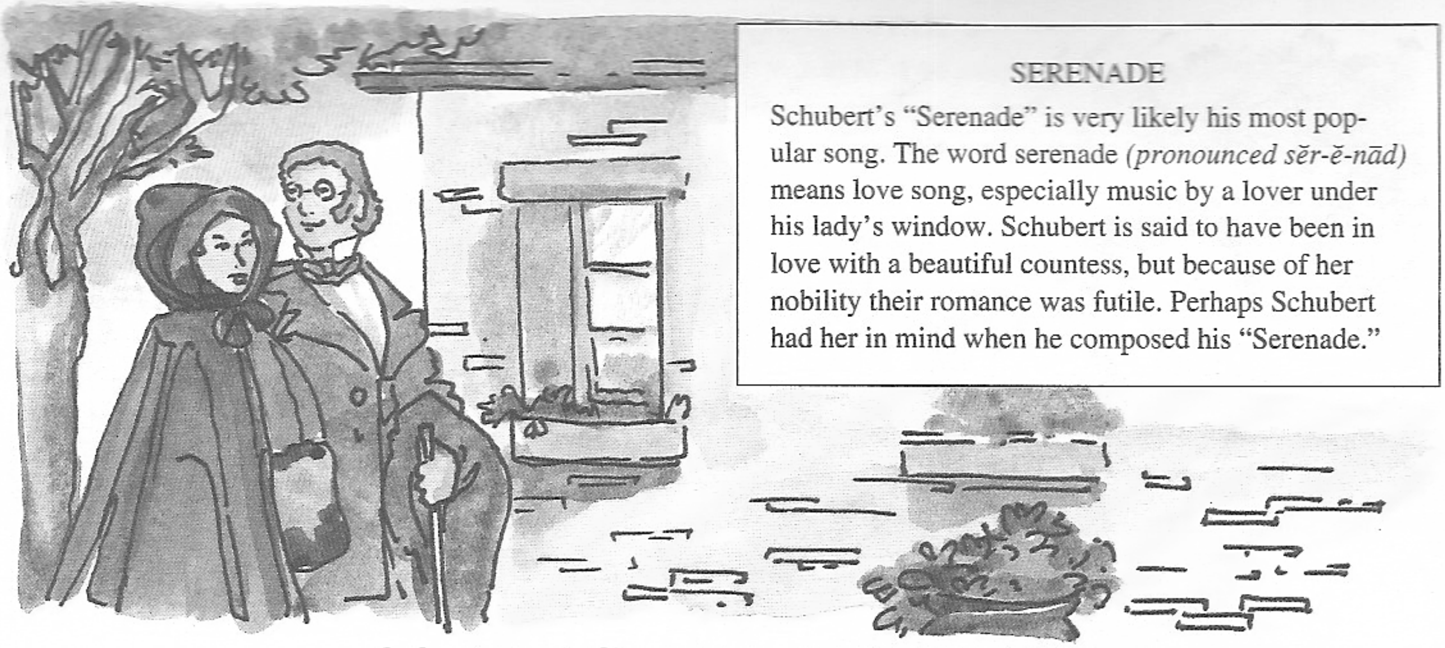
25. THE COLD SHOWER

Note: In the first two lines, the trill notes are written out. In the last measure of the second line and the third line, the trill symbol (*tr*) is used.

Con brio ♩ = 80–100

Grieg





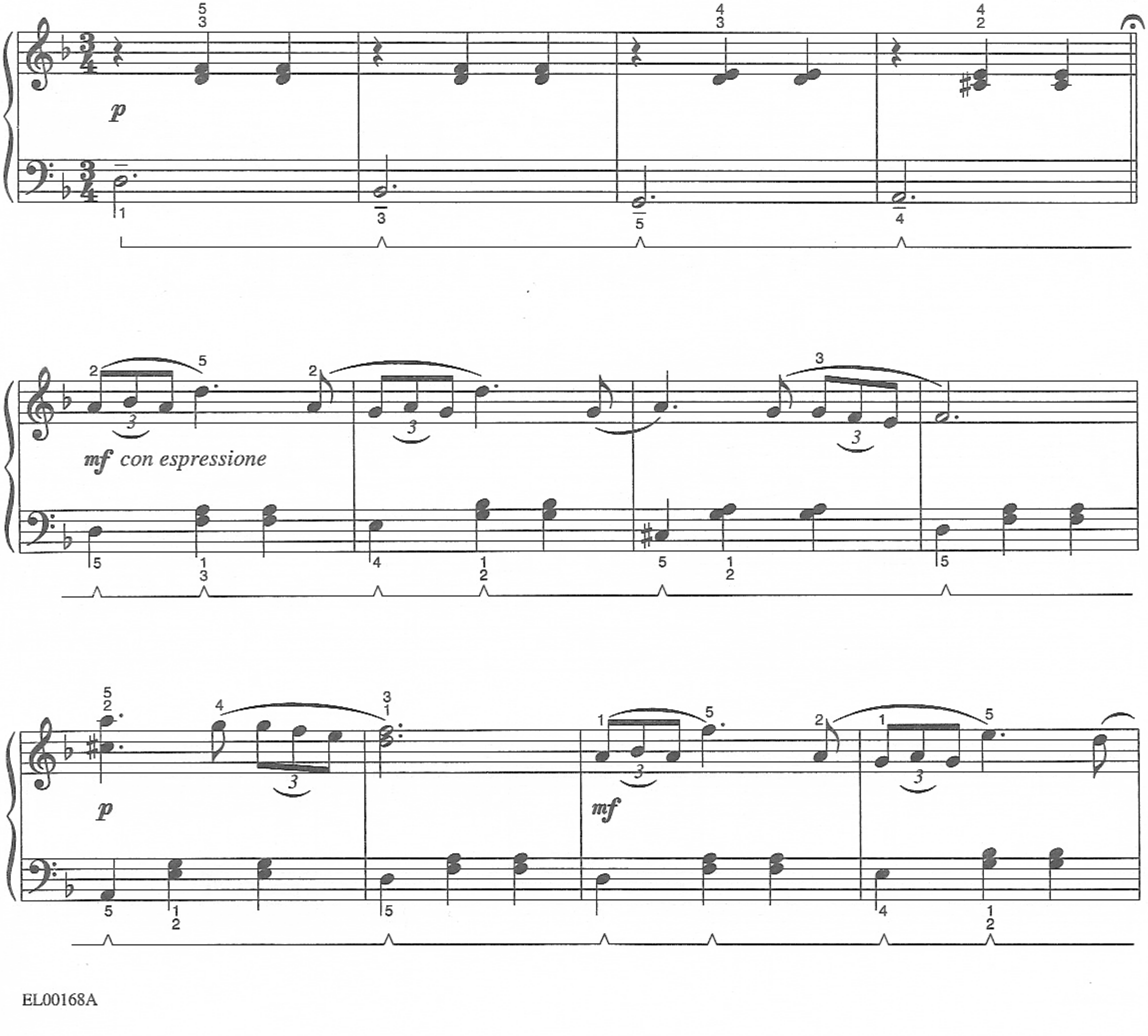
SERENADE

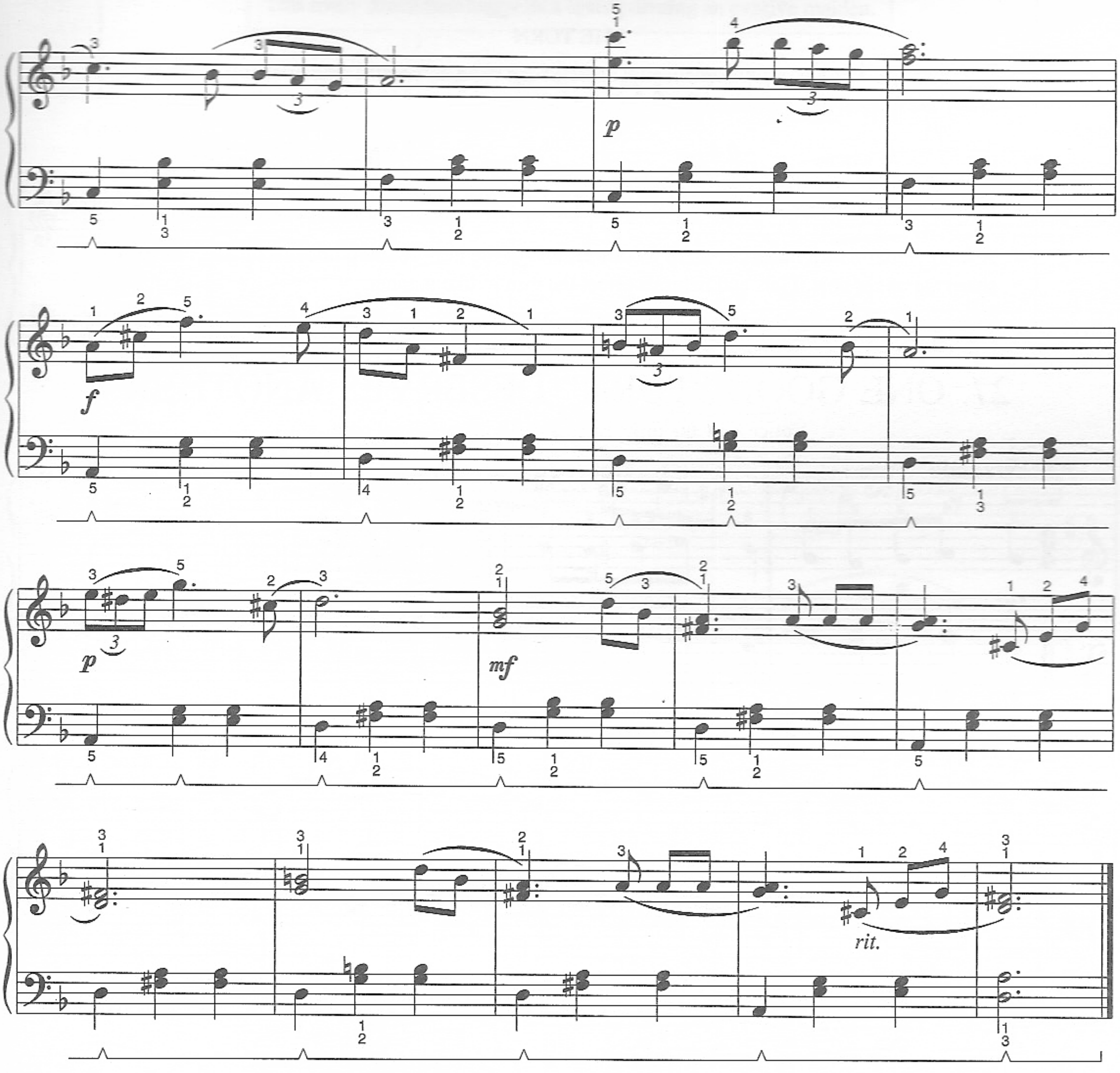
Schubert's "Serenade" is very likely his most popular song. The word serenade *(pronounced sĕr-ĕ-nād)* means love song, especially music by a lover under his lady's window. Schubert is said to have been in love with a beautiful countess, but because of her nobility their romance was futile. Perhaps Schubert had her in mind when he composed his "Serenade."

26. LILAC TIME SERENADE

Larghetto ♩ = 58–66

Schubert

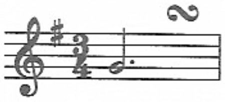



p
f
p
mf
rit.

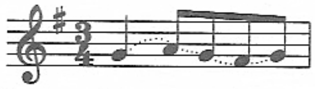
THE TURN

A turn (∾) is a group of four ornamental notes which wind around the principal note. Study the following illustrations:

As written
(Principal note is G)



As played

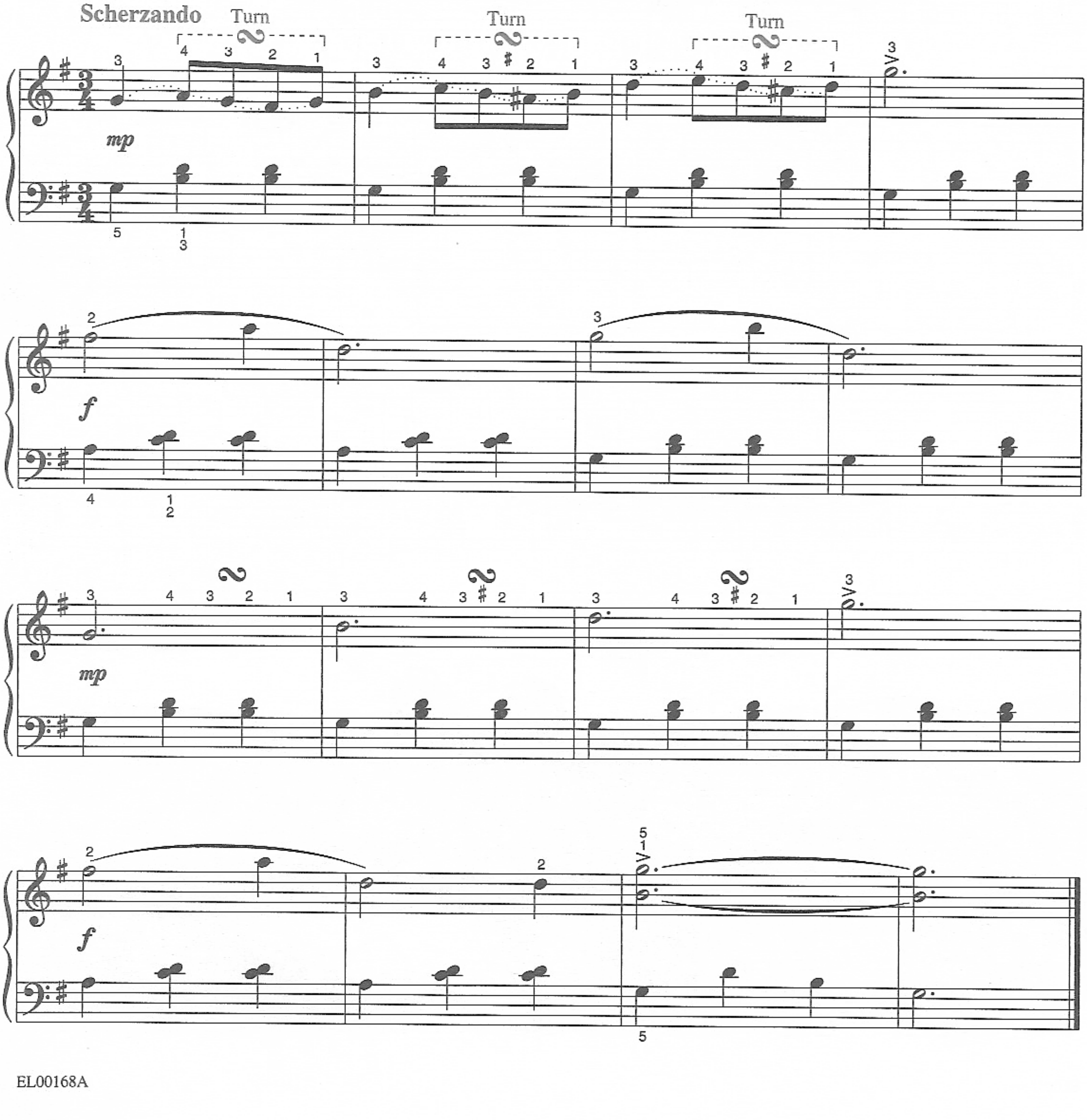


Notice how the turn winds around G.

A sharp *under* a turn means to sharp the lower note of the turn. A sharp *above* a turn means to sharp the upper note. Flats and naturals affect the turn in like manner.

27. ONE GOOD "TURN" DESERVES ANOTHER

Notice how the turns wind around the principal note.

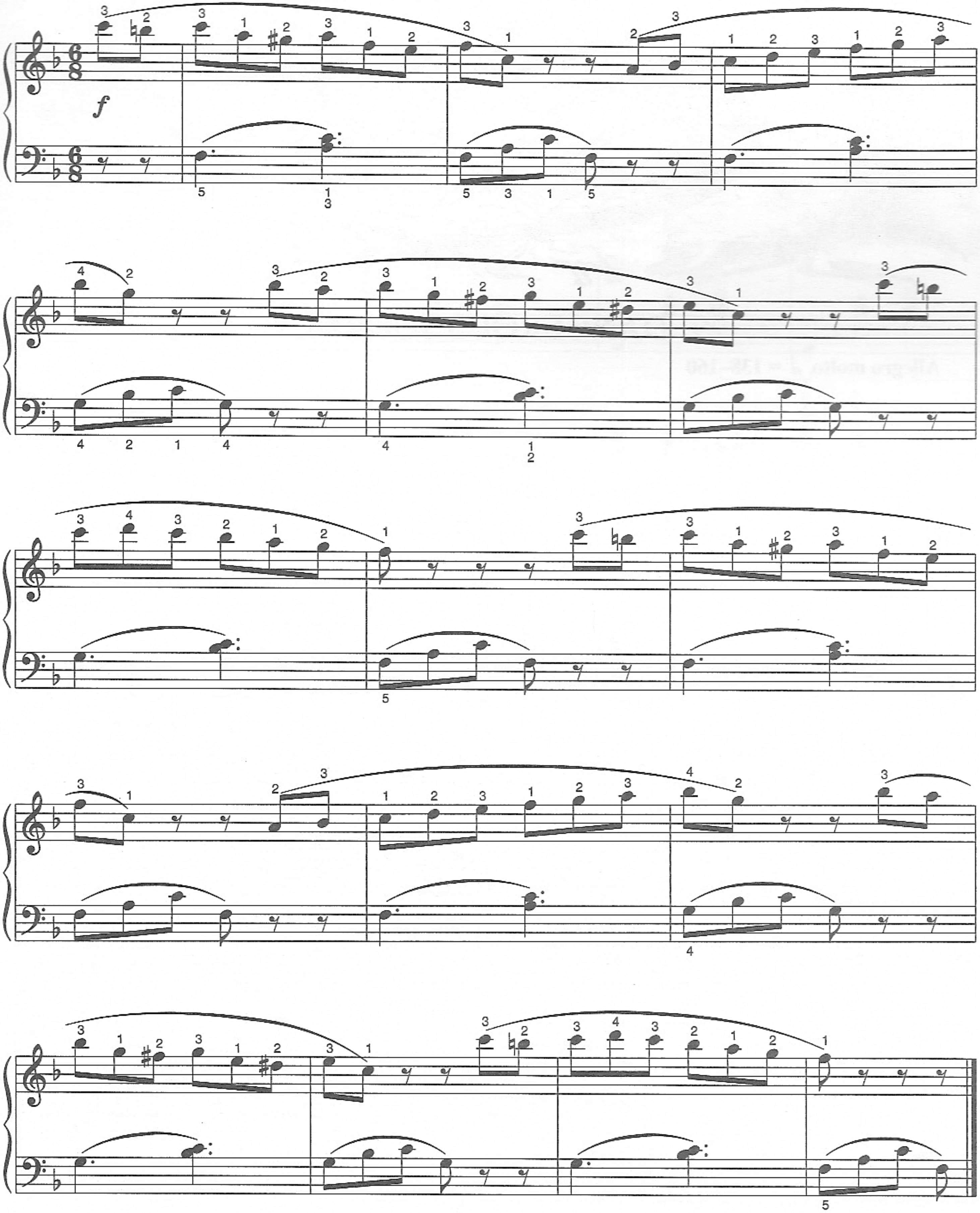


This lively dance tune suggests a lover pursuing an evasive maiden.

28. MEXICAN HAT DANCE

Giocoso

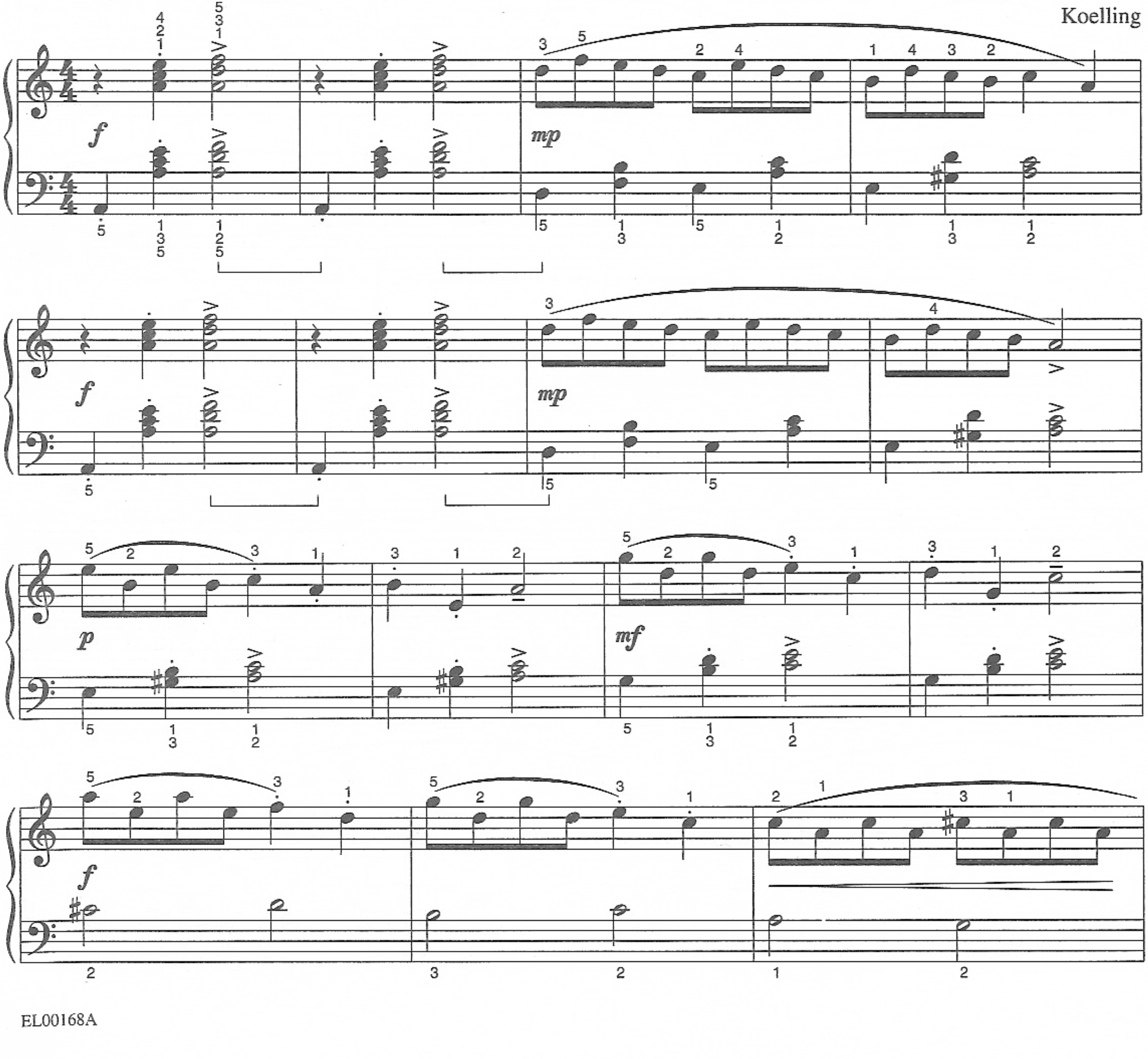
Mexican Dance Tune

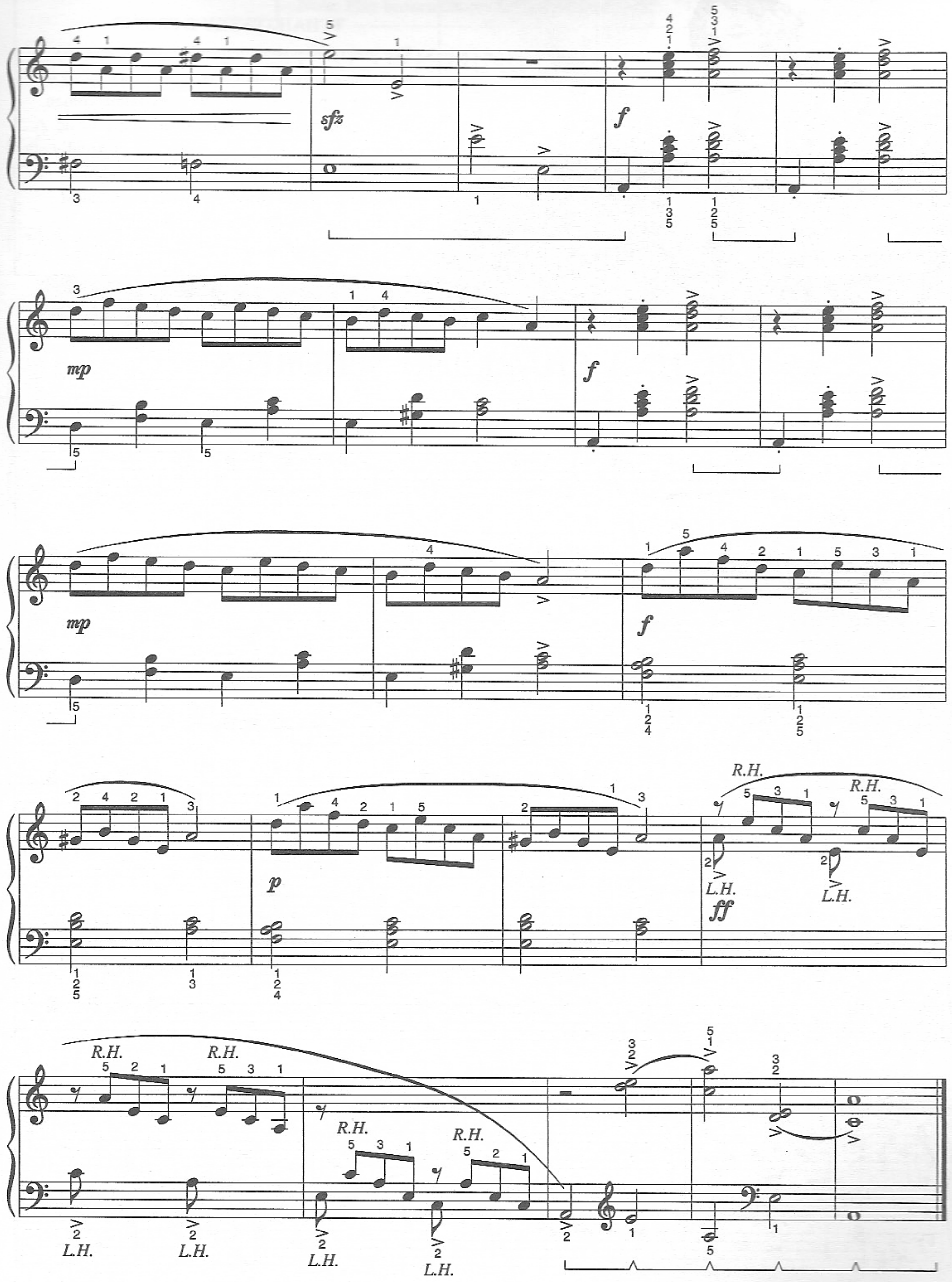


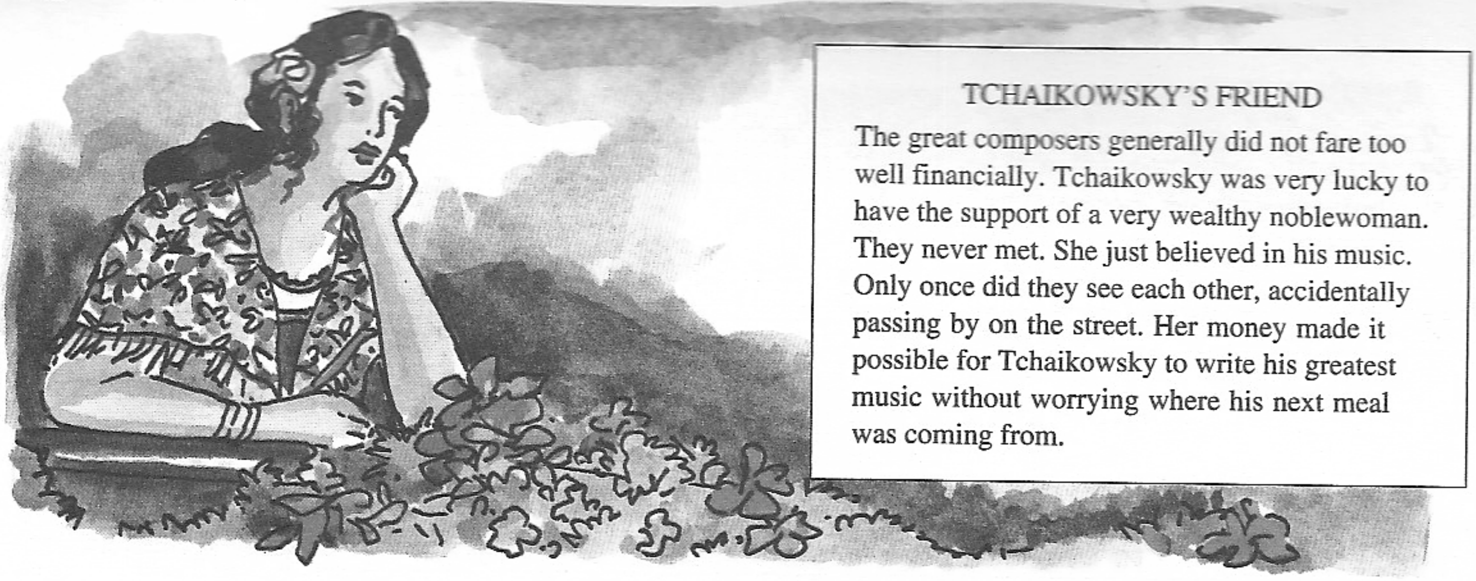
29. DANGEROUS JOURNEY

Allegro molto ♩ = 138–160

Koelling




sfz
f
mp
f
mp
f
p
R.H.
L.H.
ff



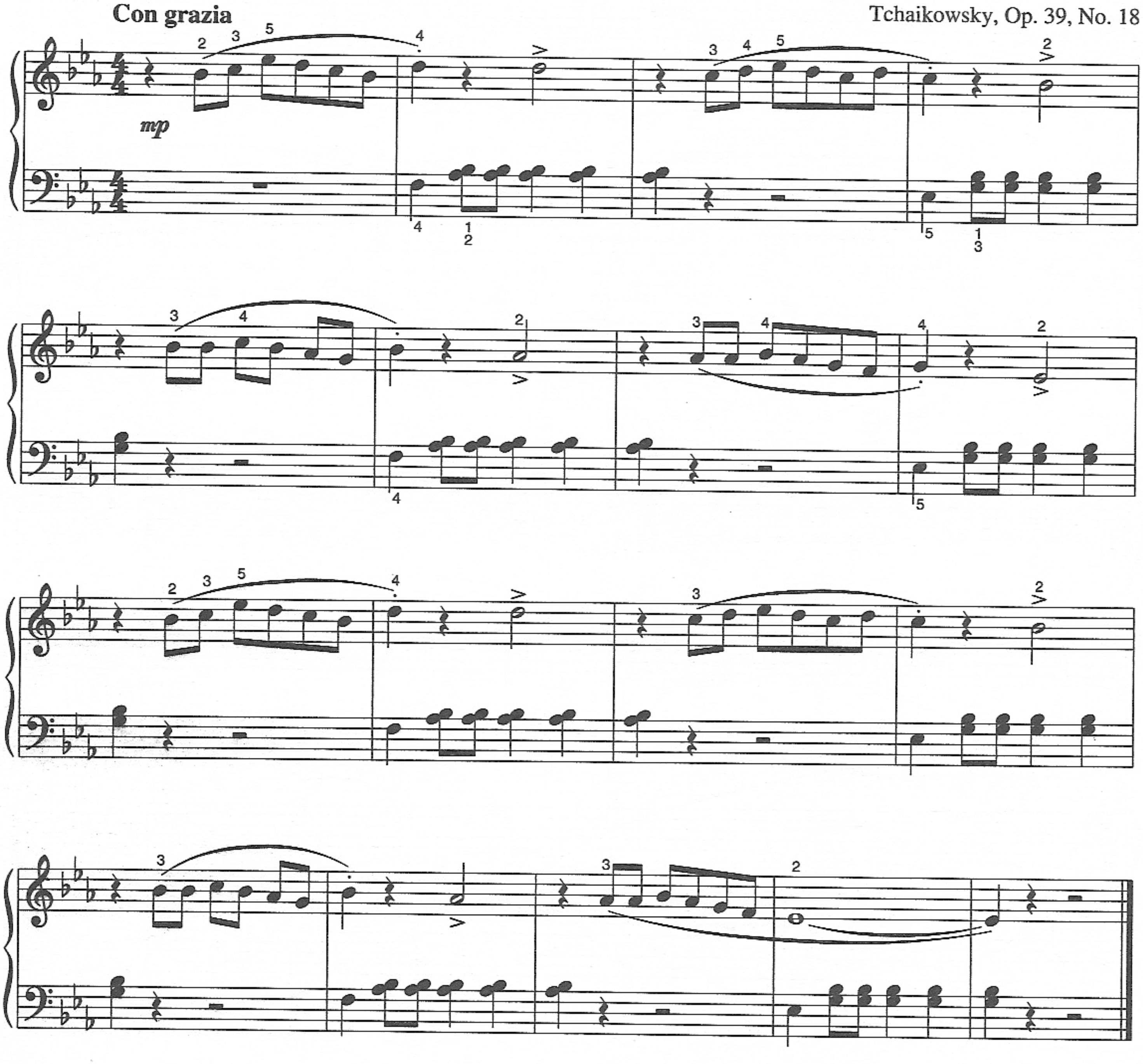
TCHAIKOWSKY'S FRIEND

The great composers generally did not fare too well financially. Tchaikowsky was very lucky to have the support of a very wealthy noblewoman. They never met. She just believed in his music. Only once did they see each other, accidentally passing by on the street. Her money made it possible for Tchaikowsky to write his greatest music without worrying where his next meal was coming from.

30. TO A CHARMING SENORITA

Con grazia

Tchaikowsky, Op. 39, No. 18

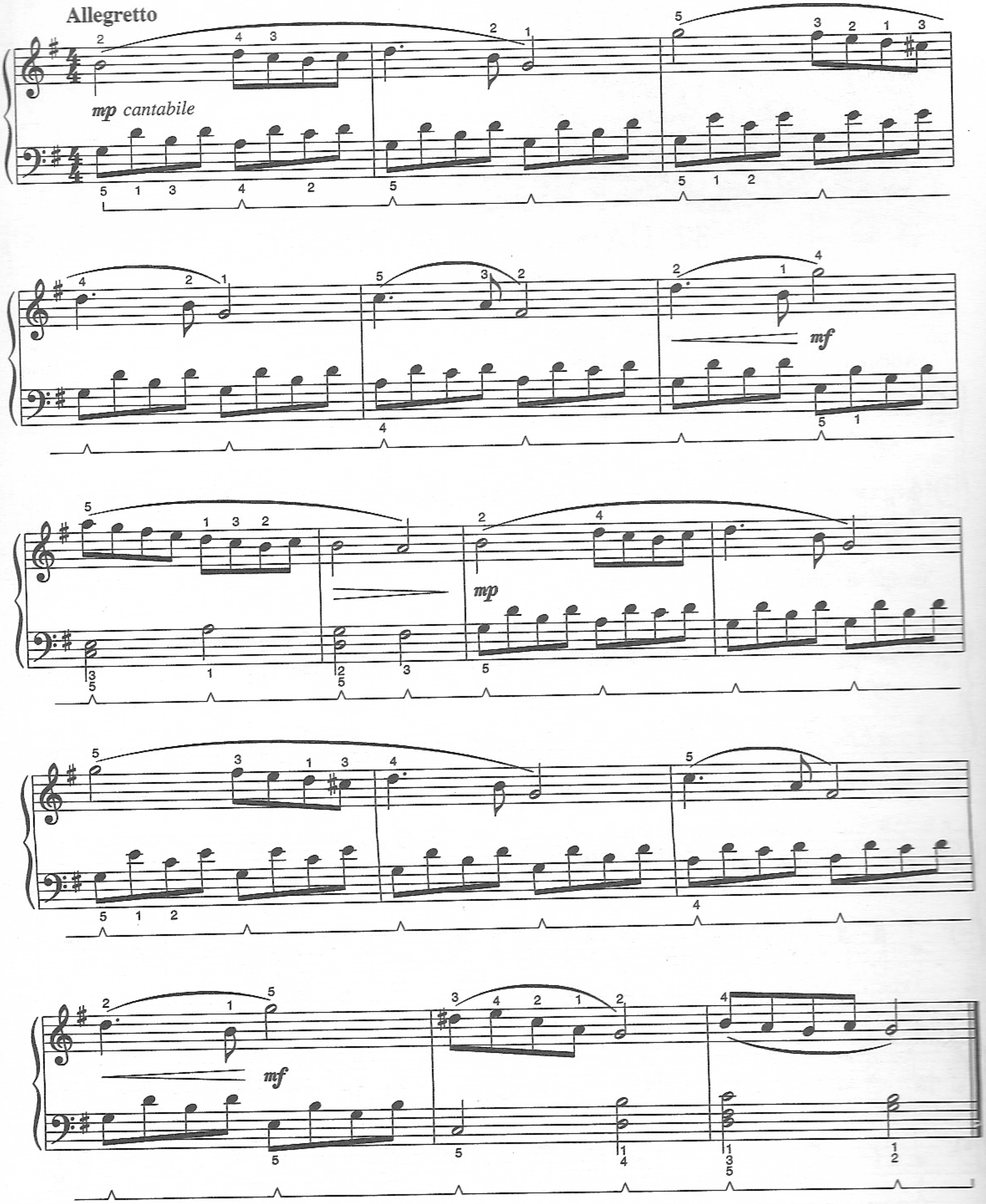


Note: Play broken chords in the left hand legato.

31. WISHING WELL

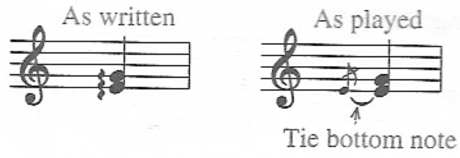
Mozart

Allegretto


mp cantabile
mf
mp
mf

BROKEN CHORDS

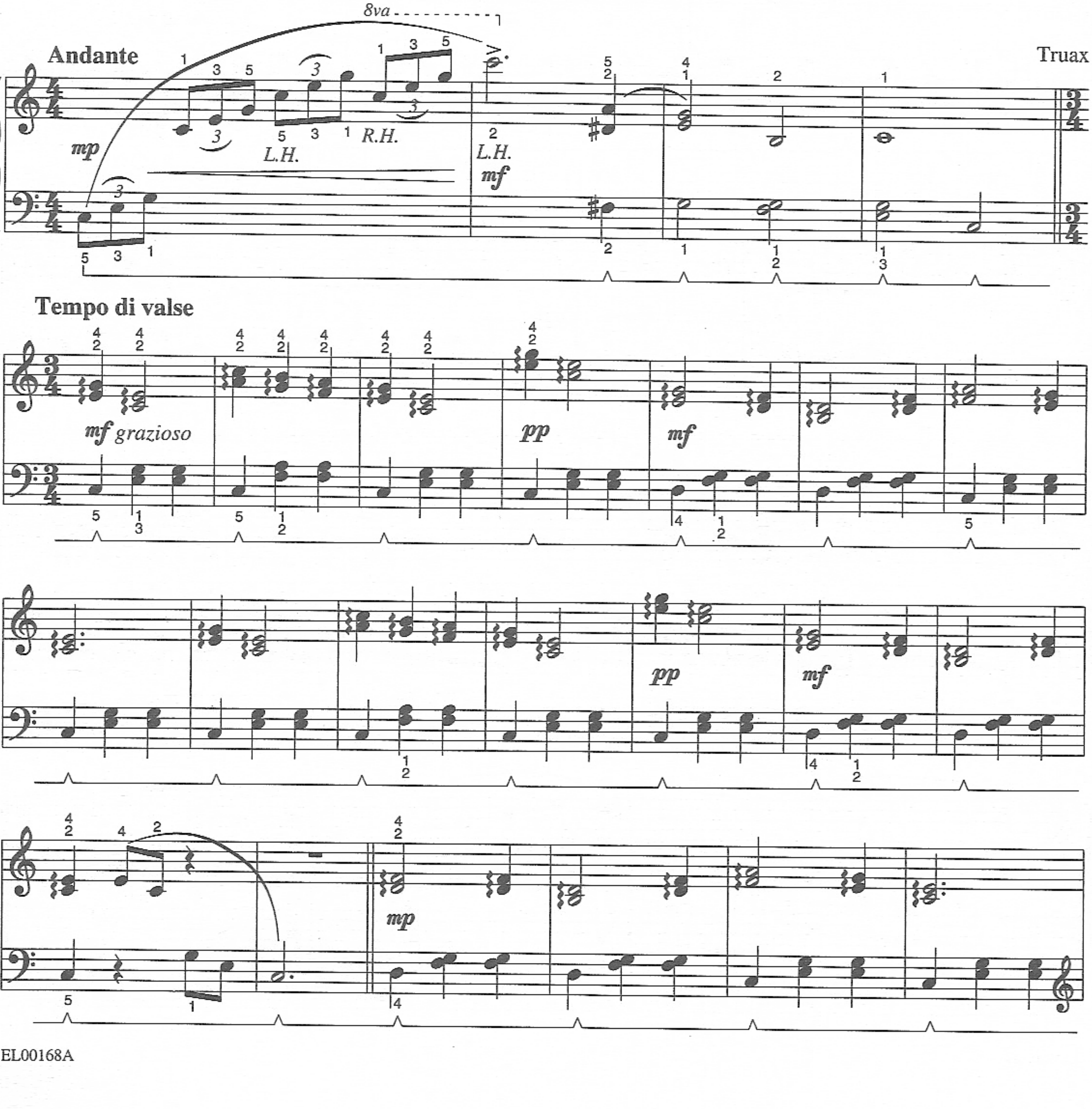
A wavy line in front of a chord means to break it, that is, play the notes one after another beginning at the bottom. Hold each note as it is added to the chord.

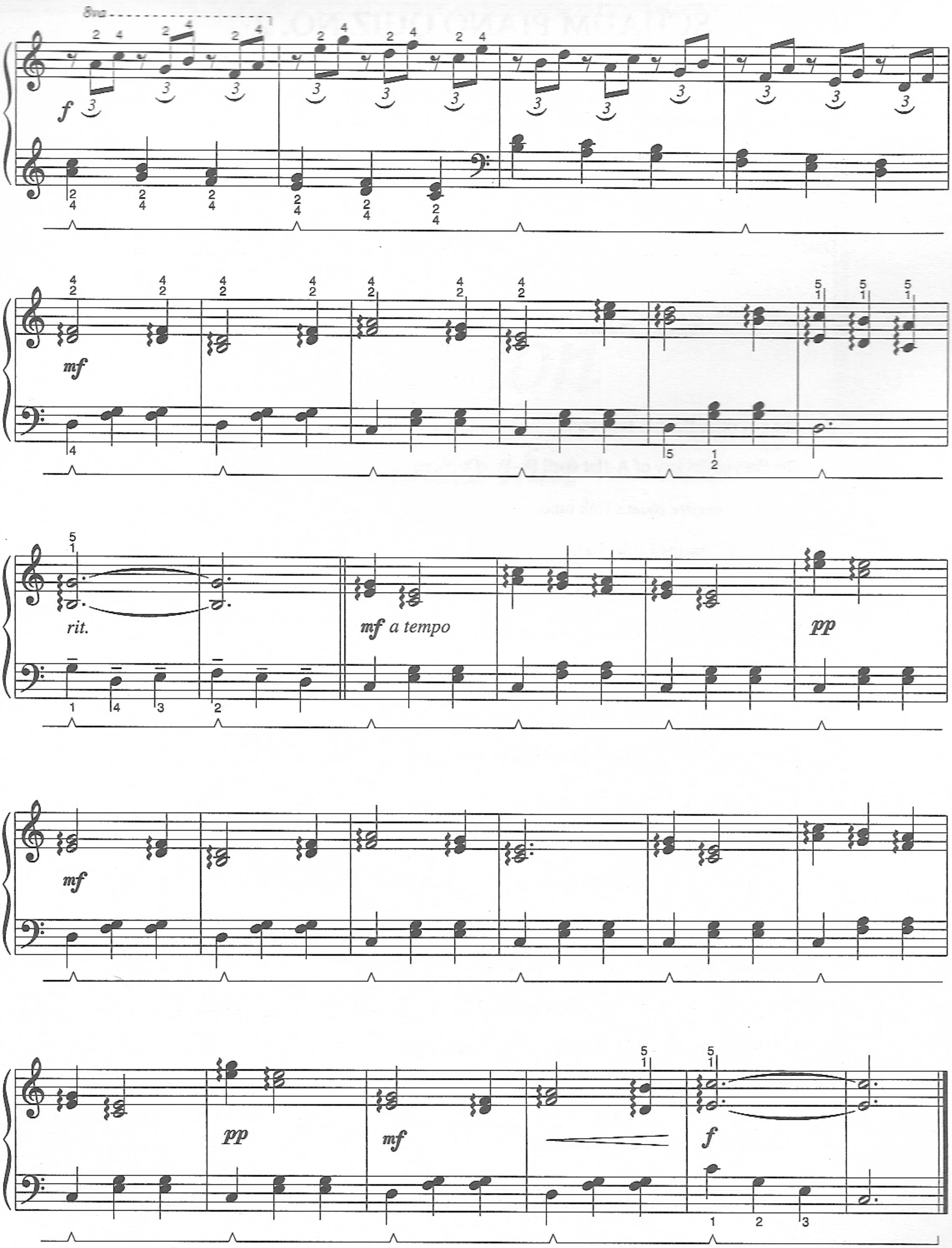

As written
As played
Tie bottom note

32. HAWAIIAN LOVE SONG

Recital Piece

Note: Use 2nd and 4th fingers on all broken thirds in the right hand.


Andante
Truax
8va
mp
L.H.
R.H.
L.H.
mf
Tempo di valse
mf grazioso
pp
mf
pp
mf
mp


8va
f
mf
rit.
mf a tempo
pp
mf
pp
mf
f

JUNIOR PROM WALTZ (PA00518) arranged by John W. Schaum is a clever adaptation of a Waldteufel Waltz.

SCHAUM PIANO QUIZ NO. 2

DIRECTIONS: Below are twenty statements about music. If the statement is TRUE, mark T in the answer column. If the statement is FALSE, mark F.

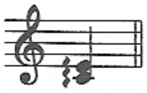
All of the information has been presented in the preceding pages of this book. It is advisable to review these pages.

Date ______________________ Grade Marked ______________________

______________________ (Signature of Student)

______________________ (Signature of Teacher)

Answer Column

1. The key of A-flat has four flats. . . . . 1. ______
2. The flats in the key of A-flat spell B - A - D. . . . . 2. ______
3. The word *encore* means folk tune. . . . . 3. ______
4. "Estrellita" means Little Star. . . . . 4. ______
5. In the piece "Shadows on the Moon" the right hand has the melody. . . 5. ______
6. Reviewing old pieces daily is a good habit. . . . . 6. ______
7. The abbreviation Op. in music stands for Optic. . . . . 7. ______
8. Gertrude and Elizabeth were two of Beethoven's pupils. . . . . 8. ______
9. Beethoven wrote pieces for his pupils. . . . . 9. ______
10. This symbol (𝄵) means 4/4 time. 10. ______
11. Most of your practice should be at a slow tempo. . . . . 11. ______
12. This symbol (𝆗) is called a trill. . . . . 12. ______
13. This symbol (𝆖) is called a turn. . . . . 13. ______
14. *A tempo* means to choose your own tempo. . . . . 14. ______
15. "Lilac Time Serenade" is by Schumann. . . . . 15. ______
16. Tchaikowsky supported himself by his compositions. . . . . 16. ______
17. "The Wishing Well" is by Mozart. 17. ______
18. This  is a broken chord. . . . . 18. ______
19. In "Just a Song at Twilight" the melody is in the treble clef. . . . . . 19. ______
20. *Cantabile* means playful. . . . . 20. ______

Certificate
of
Promotion

This announces that

____

has successfully completed the
John W. Schaum
Piano Course – C-Book
and is now ready to begin the
John W. Schaum
Piano Course – D-Book

____________________________ Teacher

Date ________________________

THE SCHAUM MUSIC DICTIONARY

This glossary contains definitions of all musical signs and terms used in The John W. Schaum Piano Course "C-Book," plus many other terms which you may find in your supplementary sheet music.

ACCENT (ACK-sent): emphasize, stress.

AD LIBITUM (add LIB-eh-tum): at the pleasure of the performer.

ADAGIO (ah-DAH-jee-oh): slow, at leisure.

ALLA BREVE (AH-la BREV): two beats to the measure – one beat to each half note.

ALLA MARCIA (AH-la MAR-sha): in the style of a march.

ALLARGANDO (ah-lahr-GAHN-doe): a slowing of the tempo.

ALLEGRETTO (ah-lay-GRET-toe): moderately lively, less fast than allegro.

ALLEGRO (ah-LAY-grow): quick, lively, cheerful.

ANDANTE (ahn-DAN-tay): slow, graceful, walking tempo.

ANDANTINO (ahn-dahn-TEE-noe): a little faster than andante.

ANIMATO (ah-nee-MAH-toe): animated, to make alive, to give spirit.

ARPEGGIO (ar-PEJ-ee-oe): playing the notes of a chord separately, harp-like.

A TEMPO or **TEMPO I** (ah TEM-poe): return to the first rate of speed.

BEN MARCATO (ben mar-CAH-toe): accented strongly and distinctly.

CANTABILE (cahn-TAH-bill-ay): in a singing style.

CHROMATIC (kro-MAT-ick): proceeding by half-steps.

CON ANIMA (cone AH-nee-mah): brightly.

CON BRIO (cone BREE-oh): with vigor, spirit, force.

CON ESPRESSIONE (cone ess-press-see-OH-nay): with expression.

CON GRAZIA (cone GRAH-tsee-ah) with grace.

CON MOTO (cone MOH-toe): with spirited movement.

CON SPIRITO (cone SPEER-reh-toe): with spirit, energy.

CRESCENDO (kree-SHEN-doe): gradually becoming louder.

D.C. AL FINE, an abbreviation for Da Capo al Fine. (D.C. ahl FEE-nay): to go back to the beginning and repeat to the word Fine (end).

DIMINUENDO (di-min-you-END-oh): gradually becoming softer.

DOLCE (DOLE-shay): sweetly.

DOMINANT: the fifth degree of the scale.

ENCORE (AHN-core): an extra piece (not on the program) played at a concert.

ENERGICO (en-AHR-ji-ko): energetic, with force.

ESPRESSIVO (ess-press-SEE-voe): with expression.

***f*, FORTE** (FOR-tay): loud.

***ff*, FORTISSIMO** (for-TISS-im-moe): very loud.

GIOCOSO (jee-oh-KOH-soe): humorous, playful.

GIOJOSO (joy-OH-soe): joyous.

GRACE NOTES: little notes added as ornaments to give a graceful effect.

GRAZIOSO (grah-tsee-OH-soh): graceful, elegant.

LARGHETTO (lahr-GET-oh): rather slow, less slow than largo.

LARGO (LAHR-go): slow, broad.

LEGATO (lay-GAH-toe): smoothly, flowing.

LEGER LINES: line added above or below the staff.

LEGGIERO (led-JAIR-oh): light.

LENTO (LEN-toe): slow.

MAESTOSO (my-ess-TOE-so): with dignity, majesty.

MARCATO (mar-CAH-toe): distinct, emphasized.

MENO MOSSO (MAY-no MOH-so): less speed.

***mf*, MEZZO FORTE** (MET-so FOR-tay): medium loud.

MISTERIOSO (miss-teer-ee-OH-so): mysterious.

MODERATO (mod-er-AH-toe): moderate tempo.

MOLTO (MOHL-toe): much, very.

***mp*, MEZZO PIANO** (MET-so pee-ANN-oh): medium soft.

***p*, PIANO** (pee-ANN-oh): soft.

***pp*, PIANISSIMO** (pee-ann-ISS-im-oh): very soft.

POCO A POCO (POH-koh ah POH-koh): little by little.

POCO MENO MOSSO (POH-koh MAY-no MOH-so): little less rapidly.

POCO PIU MOTO (POH-koh pee-OO MOH-to): a little faster.

POCO RITENUTO (POH-koh rit-ten-NOO-toe): a little slower.

PRESTO (PRESS-toe): quick, nimble, rapid.

RALLENTANDO (rahl-lahn-TAHN-doe): becoming slower.

RITARDANDO (ree-tahr-DAHN-doe): slower, retarding. Abbreviated: ***rit.***

ROMANZA (roe-MAN-tsa): romance, song without words.

SCHERZANDO (scare-TSAHN-doe): playfully.

SEMPLICE (sem-PLEE-chay): simple.

SEMPRE (SEM-pray): always, continually.

SFORZANDO (*sfz*) (sfor-TSAHN-doe): the sudden accenting of a note or chord.

SOSTENUTO (suss-ten-NOO-toe): sustained, to maintain.

SPIRITOSO (speer-reh-TOE-so): animated, with spirit.

STACCATO (stah-CAH-toe): detached, separated.

SYNCOPATION: a shifting of the regular accent.

TEMPO DI VALSE: waltz time.

TENUTO: (tay-NEW-toh): to hold a given note for its full value.

TRANQUILLO (trahn-KWILL-loe): calmly, quietly.

TRILL (*tr* ∼∼∼): a rapid alternating of the principal note with the note a second above it.

TURN (∾): four ornamental notes that wind around a principal note.

VIVACE (vee-VAH-chay): very lively.

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